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THE CHORAL SERVICE

A Manual for Clergy and Organist

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Revised Edition

THE CHORAL SERVICE

THE LITURGICAL MUSIC

FOR

Morning and Evening Prayer

The Litany

AND

The Holy Communion

ACCORDING TO THE USE OF

THE PROTESTANT EPISCOPAL CHURCH

IN THE

United States of America

SET FORTH BY THE

JOINT COMMISSION ON CHURCH MUSIC

UNDER AUTHORITY OF

GENERAL CONVENTION

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AN INTRODUCTION TO THE CHORAL SERVICE

By Choral Service is designated that manner of rendering the services of the Church in which the major portion allotted to the officiating clergy is sung by them, and not read; such responses as may occur likewise being sung by the people.

Until the English Reformation provision was made by the Church for the musical rendering of all her chief services; through the medium of prescribed musical formulae, or of melodies identified with the texts whose introduction into the Liturgy they had usually accompanied.

In 1544 the English Litany was published, together with an adaptation to the accustomed musical formulae made by Archbishop Cranmer himself. The first Prayer-book of Edward VI was issued in 1549 as a book of words only, unaccompanied by the musical setting of any text. Its rubrics, however, directed that certain parts of the Communion Service should be *sung* by the "clerkes"; that the Epistle and Gospel (likewise the lessons in Morning and Evening Prayer) might be *sung* by the Ministers; and that *Gloria in excelsis* and the Creed should continue to be intoned by the Priest, who might also *sing* the Prayer of Consecration. Moreover the recurrent use of the word *say* obviously continued the accepted contemporary sense of the Latin *dicere*, signifying monotonic recitation with or without inflections. These facts all bear witness to the intention of making the continued choral rendering of the services at least permissive. That the melodies for this purpose were not given official publication at the time may readily be understood, since they were generally familiar and easily adaptable to the vernacular form of the texts; just as certain portions of the texts were merely indicated in the book, knowledge of them on the part of the clergy being assumed: e.g., the endings of many of the Collects, the ending of the Preface for Trinity Sunday, and the rules for occasional liturgical variations. Furthermore, the minds of the reformers and of the Church were occupied with liturgical matters of far greater importance. It is significant, however, that within a year after the First Prayer-book came into use appeared The Booke of Common Praier Noted; the work of John Merbecke, published *cum privilegio* in 1550.

This book provided, in melodic form and in the contemporary Gregorian modes and manner, "so much of the order of Common Prayer as is to be songe in churches": Mattins, Evensong, the Holy

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Communion, and the Burial Office, with special music for the Holy Communion at a burial. The omission of the Litany was undoubtedly due to its prior publication.

Although the first Edwardine book was not long in use, it might be assumed that this book of Merbecke should offer to the Church today a complete compendium of the Choral Service, worthy of adoption as having been associated with the English Liturgy since its very beginning. But the Liturgy in English was not a creation of the Church in 1549; it was a compilation of existing liturgical matter heretofore in use in the Church for years, in part, for centuries; and in which every effort was made to preserve the essential form of the services substantially as handed down from earlier times. By these standards as well must be judged any musical setting of the services, inasmuch as it is so closely associated with the Liturgy itself. The following comparison will demonstrate the relative extent to which Merbecke availed himself of traditional forms, or composed new melodies:

Morning and Evening Prayer

	Pre-Reformation Use	Merbecke
The Preces	Prescribed melodic formulae	Adaptation of same
Venite and Psalter	Gregorian Tones	Gregorian Tone VIII
Te Deum laudamus	The Ambrosian melody	The same, much simplified after the manner of Abp. Cranmer
Benedicite	Gregorian Tones	*Tonus Peregrinus*
Benedictus	Gregorian Tones	Gregorian Tones V, VIII
Magnificat	Gregorian Tones	Gregorian Tones I, VIII
Nunc dimittis	Gregorian Tones	Gregorian Tones V, VII
Apostles' Creed	Monotone with inflections	Monotone
Athanasian Creed	Gregorian Tones	Gregorian Tone IV
Lord's Prayer	Monotone with inflections	Monotone
Suffrages	Monotone with inflections	Ancient use
Collects and Prayers	Monotone with inflections	Monotone

For the purpose of a congregational or choir service-book, (for such it actually was) the provision of a single Gregorian tone for each Canticle was of practical value, and by no means precluded the substitution of alternate tones. Otherwise Merbecke's settings preserved intact the ancient use only in the single instance of the Suffrages after the Creed.

The Holy Communion

	Pre-Reformation Use	Merbecke
Kyrie eleison	Prescribed melodic settings, varying in elaboration according to rank of season or feast	Adaptation of an ancient melody, 10th century
Gloria in excelsis	Prescribed melodic settings, varying in elaboration according to rank of season or feast	Original melody, Gregorian in character, but very simple
The Nicene Creed	Prescribed melodic settings, chiefly variants of traditional melody	Original melody, Gregorian in character, very simple
Sanctus	Prescribed melodic settings, varying with feast or season	Adaptation of an ancient melody, 10th century
Benedictus	Prescribed melodic settings, varying with feast or season	Adaptation of an ancient melody, 10th century
Agnus Dei	Prescribed melodic settings, varying with feast or season	Original melody, Gregorian in character, very simple
Gloria tibi	Inflection formula	Monotonic
Sursum corda	Fixed melodic setting	Monotonic
The Lord's Prayer	Fixed melodic setting	Adaptation of ancient ferial chant
Post-Communions	Individual melodies	Melodies based on antiphons
Prayers	Inflection formula	Monotonic
The Blessing	Inflection formula	Monotonic

Merbecke's substitution of a Gregorian tone for the ancient melodies at the Introit was necessitated by the adoption of a whole Psalm to replace the traditional Antiphon and Psalm-verse. The Introit form of the tones was not used, however, either for the Psalm or for *Gloria Patri*.

It is indisputable that the definition of an authentic and uniform musical setting of our chief services, of a character worthy of its high office in point of fidelity to ancient tradition and practice, is greatly to be desired. The musical rendering of the service is enjoined upon no parish by canonical rule; but for such as desire to avail themselves of it, it is obvious that uniformity of method and of musical text is not less important than the same condition with respect to other fundamental elements of liturgical practice.

The gradual decline in ceremonial observance following the English Reformation affected the perpetuation of the traditional musical rendering of the services. By the time of the Restoration this tradition had become lost to a large extent; partly through the banishment of the Prayer-book offices during the Puritan ascendancy, and partly through the simultaneous destruction of Cathedral libraries and music. Although the singing of the services was resumed after the Restoration, at least in Cathedral and Collegiate establishments, it was not until the latter part of the nineteenth century that anything like real progress was achieved toward restoring to general use the traditional formulae and melodies of the ancient service. As practiced in many English Cathedrals, a simple monotone had been employed for the greater part, if not for the whole of the services; more in order that the ministers "might beste be hearde of all such as be present" than for the purpose of embellishment of the office, or of perpetuating ancient practice.

The Anglican school of Church music is essentially a harmonic system, evolved largely under the influence of the Cathedral choir. The very general substitution of the Anglican chant for its prototype, the Gregorian, has been quite as generally accompanied by the use of harmonized choral Responses, especially at Morning and Evening Prayer: the services daily rendered with a choir, in which the settings of Tallis, made in 1564, have become an almost universally accepted Cathedral use. The beauty of these settings, when well rendered, is undeniable, as is their suitability for festal occasions; but they are less well adapted to ordinary congregational use than the unisonous melodies or formulae which are the Church's own heritage from ancient times, which she wisely perpetuated for the use of all her people, and upon which the settings of Tallis were not wholly based.

The Choral Service should be essentially a people's service, in which their general participation should be encouraged and assured. To this end its melodic character should be emphasized; the various melodies and formulae should be made uniform in all parts of the Church. Harmonization for the organ should be used so as to encourage and support, and not to discourage and hinder, the hearty, spontaneous participation of the people which is directly enjoined upon them both by rubric and by every consideration of the principles of common worship.

Under authority of General Convention this edition of the Choral Service is issued by its Joint Commission on Church Music; with the humble petition that where it is used the hearts of the people may the more fittingly be lifted up in praise of Almighty God.

WILSON REIFF STEARLY,
Bishop Coadjutor of Newark, Chairman

WALLACE GOODRICH,
Secretary

WINFRED DOUGLAS

NOTES ON THE CHORAL SERVICE

In the character of the musical setting accorded the various portions of Morning and Evening Prayer and of the Holy Communion respectively, a marked difference is to be noted. In the former the chant form is employed for the Psalms and Canticles; for the several Versicles with their Responses, for the Creed, and for the Prayers, a simple monotonic recitation is provided with or without inflections; while certain portions of the services should be read and not sung. For the Litany, through the supplications, an ancient melodic formula is used; to which the English text was adapted in 1544, as already noted (p. iii).

At the Holy Communion the ordinary chant form is no longer admitted. The prescribed manner of singing the Epistle and Gospel differs from that provided for the lessons in I Edward VI, although the latter is seldom employed today. Intonations are provided for the Creed, for *Gloria in excelsis*, and for the Lord's Prayer, to be sung by the celebrant; the Introduction to the Lord's Prayer is set to its ancient music; and the unity of *Sursum corda* and the Preface is emphasized by the similarity of their traditional musical settings. Again certain portions are read, as befits both their character and their relationship to the service as a whole. Under the ancient system *Kyrie eleison*, the Creed, *Sanctus* and *Gloria in excelsis* were dignified by special melodic settings, varying in elaboration according to feast or season, and intended for congregational use. Since the introduction of polyphony these portions of the service have afforded the greatest composers in all countries opportunity to enrich the Church's musical repertory by special settings worthy of their high office.

In the absence of official standards, the choral rendering of the services has not been attended by that uniformity of use which its liturgical character and association demand. In their original development the melodies and formulæ gave musical expression to Latin text; the task of their adaptation to the vernacular, never officially provided for by the Church, has been accomplished at various times and by various persons with consequent lack of uniformity. However, close analytical study by many scholars has of late demonstrated the principles involved in adapting the ancient melodies faithfully to English prose sentences, with their different order, and their much greater proportion of prominent monosyllables. If any variations

from accustomed use are observed in the following pages, it will be recognized that while the Commission has been guided by what it believes to be the authoritative tradition of the Church, it has adapted the same to her present liturgical use and to general conditions; while retaining unimpaired the spirit of the ancient musical forms and the principles which have ever governed their relation to the words of the service.

The Choral Service being essentially melodic in character, any accompaniment by the organ or harmonization for the choir must be regarded as extraneous, even though permissible under certain conditions. For this reason the Choral Service is set forth in this book in melodic form, without harmonization or accompaniment. For the benefit of those who may desire to continue their accustomed use of the organ, accompaniments to portions of the music for Morning and Evening Prayer, to the Litany, and to those portions of the Holy Communion commonly sung by the people, have been provided in an Appendix. In the latter will be found also the harmonized setting of the Preces and Suffrages by Tallis, which long ago became traditional in the Anglican Church. They are given here in their harmonization in four vocal parts, and in such notation as will best insure their rendering in the spirit of their composition.

Notes to Choirmasters

If organ accompaniment is used, it should be confined exclusively to those portions of the services assigned to the people. *The Priest should never be accompanied by the organ.* Only light eight-foot stops should be used, generally without pedal; since the employment of the organ in this connection is wholly for practical rather than for artistic reasons.

The Choral Service is the musical expression of prose texts, and its melodies derive their rhythms from those of the words to which they are set. Metrical rhythm is thus wholly inadmissible, and the greatest care must be taken to exclude it entirely from the rendering.

With a choir the best results will be obtained by the following procedure: (1) Have the text alone read, at a moderate speed. Take care that every syllable is distinctly enunciated, and given its proper relative value or stress; that undue pauses are not made at punctuation marks, and that the natural accents of the text are brought out clearly, although without exaggeration. (2) Repeat this recitation without rhythmic variation, but upon a monotone. (3) Sing the text to its prescribed melody or formula, still without rhythmic variation.

The text of a Response should be sung at the same pace as that of the preceding Versicle or text.

(Note: The singing of Responses when the Versicles are read, or of Amens to Collects and Prayers which are recited, although a common practice, is inconsistent with the theory and rationale of choral service.)

In many texts to be sung in the Choral Service, as in a majority of Psalm verses in the Prayer-book version, one or more of the initial syllables of each sentence or half-sentence are unaccented, the first accent falling upon a subsequent syllable, viz.:

And gránt us
As it wás in the beginning
For it is thóu, Lord, only

In all such cases great care must be taken to avoid accenting the initial unaccented syllable or syllables. All words and syllables should be rendered lightly until the first accent is reached, after which subsequent accents are given the value which characterizes good reading.

If two accented syllables are in juxtaposition, the first must be slightly prolonged as well as accented, to preserve natural diction, viz.:

The *Lord's Name* be praised
For it is *thou, Lord, on*ly
O let the *earth bless* the Lord

MORNING AND EVENING PRAYER

The Opening Sentences, Exhortation, Confession, and The Lord's Prayer.

These portions of the service being of an introductory nature, it is appropriate and in accordance with the best precedent that they be read and not sung.

The Preces

Melodic formulæ according to ancient use. These should be sung with great dignity, and with due regard to the normal retard and softening of the closing phrases.

Antiphons on *Venite, exultemus Domino*

The use of these Antiphons or Sentences, which were finally adopted by General Convention in 1925, is optional. In a measure, they restore to the service the ancient Invitatories, which were sentences of similar character, sung not only before *Venite*, but also repeated, completely or in part, at intervals through the Canticle; and again

before and after *Gloria Patri.* Each Invitatory had its own melody, corresponding with one of the special settings of *Venite.*

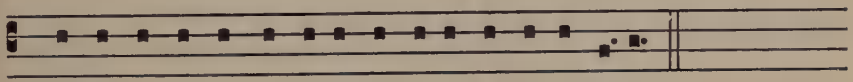
When *Venite* is sung to an Anglican chant, the Antiphon may be sung to the same music. The pointing of the Antiphons for Anglican chanting will be found at page 46 of the Appendix.

For the convenience of those desiring to employ the Gregorian chant, the Antiphon may be sung to the melody provided in the Appendix at page 41 in the Mode of the tone chosen for *Venite.* The melodies there set forth have been adapted from among the simpler Antiphons of the Sarum office books.

The Creed

The Creed should either be read, or monotoned. In the latter case, its final phrase may receive the same musical treatment as that assigned below to the Suffrages. Anciently, after the first phrase of the Creed and of the Lord's Prayer had been said by the Officiant, the rest was said secretly by all until the penultimate phrase. This was sung by the Officiant in the manner of a Versicle, thus enabling the Congregation to respond with the final phrase. As this is no longer the prescribed manner of saying the Creed and the Lord's Prayer, we recommend retaining the inflection on the last phrase only, if at all.

The Resurrection of the body: And the Life everlasting. Amen.



and the power, and the glory, for ever and ever. Amen.

The Lord's Prayer may be treated thus only when transferred to a point immediately before the Suffrages, as permitted by the rubrics.

The Suffrages

The syllabic termination of each ℣. and ℟. determines the inflection at the end of the monotonic recitation. If the last word of the sentence is a monosyllable, the medial inflection is used, thus:

u - pon us.
save the State.

If a word of more than one syllable, the moderate inflection, thus:

sal - va - tion.
right - eous-ness.

The Collects

The Collect for the Day, with the second and third Collects, should be sung in the manner prescribed for the Collect in the Communion Service. (q. v.) The Amens to all sung Collects should be monotonic. The succeeding prayers and the Grace should be read.

THE LITANY

The Choral Litany is printed as arranged by Archbishop Cranmer. The earlier portions are sung to two melodies adapted from the ancient setting of the Litany. From "O Christ, hear us," the first of these melodies and the formula of the Suffrages, as at Morning Prayer, are substituted for the more elaborate setting of earlier times.

THE HOLY COMMUNION

The traditional music for the Holy Communion recognized the division into three classes of those portions of the service which were assigned to the people, viz.: (1) The Ordinary, or invariable texts, including *Kyrie eleison*, (of which the Lesser Litany, when used, is the counterpart) the Nicene Creed, *Sanctus*, and *Gloria in excelsis*. (2) The Proper, of which no example is retained in the Prayer-book office (except possibly the Offertory Sentences) but which formerly included the Introit, Gradual, Offertory, Communion, etc. (3) The Responsory, under which head fall *Gloria tibi*, *Sursum corda*, the Lord's Prayer after the Prayer of Consecration, and the Amens to Collects and Prayers. The Responses to the Decalogue properly belong to the latter class; although not having been a part of the Liturgy prior to 1549 they possess no traditional melody, and English composers have been accustomed to treat them as a part of the Ordinary, like the Creed and *Sanctus*.

If the people are to join in singing those portions of the service which are included in the third category, it is obvious that their melodies should be fixed, and not change from week to week, as it is quite proper that the modern or ancient setting chosen for the Ordinary may do. The traditional musical system of the Church provides these melodies, varying but slightly in festal and ferial forms; a distinction to which it is not over-important to adhere. In the present edition *Gloria tibi* and *Sursum corda* are given their traditional melodies, as well as the Lord's Prayer anciently sung by the Priest alone.

In the absence of a traditional melody for the Responses to the Decalogue, it is recommended that each parish adopt one setting, or at the most, two or three; which will be used to the exclusion of all others: thus affording the congregation the opportunity to join in making the Responses, as they are directed to do by the rubric. A setting based on Merbecke's *Kyrie* is provided on page 19.

Choral Responses to the Decalogue should not be used unless the Commandments are sung by the Priest. If the Decalogue is read, the Responses should be recited by the congregation. (See note on p. x.)

When the Decalogue is omitted, the Summary of the Law should be read, not sung. But if the Summary of the Law follow a sung Decalogue, it should likewise be sung.

For those portions of the service which are assigned to the Celebrant and his Ministers, equally definite provision is made by established tradition. For the Proper, consisting of the Collect, Epistle, and Gospel for the Day, and for the Blessing, monotonic recitation with inflections governed by fixed rules; for the Preface, a special melody; for the endings both of the Prayer for the Church and of the Prayer of Consecration, custom of long standing permits the use of a special melody, which is that of the Latin *per omnia saecula saeculorum*, and uniform with the close of the Lord's Prayer. (See page 34.) The initial Lord's Prayer and the Collect for Purity, formerly and logically a part of his private preparation, should be recited, not sung, by the Priest.

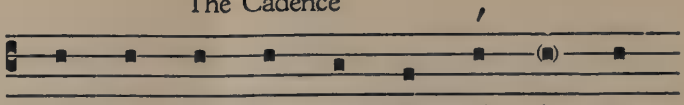
As provided by the rubric before the Lesser Litany, the Collects may be preceded by "The Lord be with you," which should be sung in monotone with its Response, and followed by "Let us pray," of which the music is that traditional for *Oremus*. (See page 19.)

The Tone of the Collect

The Collect for the Day consists normally of four parts: the Address, the Petition, the Oblation, and the Doxology. This structure is clearly brought out by the melodic formula, which consists of monotone followed by a cadence at the close of the Address; an inflection at the first convenient pause in the Petition; the same inflection at the close of the Oblation; and the first cadence immediately before the concluding phrase of the Doxology.

The Cadence is of one fixed accent with two preparatory notes. The last accented syllable of the Address and of the phrase preceding the last phrase of the Doxology always falls upon the accented note. For example:

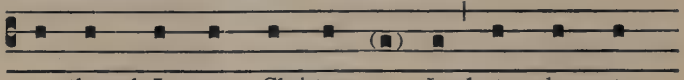
The Cadence



I Advent	vi	-	sit	us	in	great	hu	-	mil	-	i	- ty;
III Advent	to		pre	- pare	thy	way	be	-	fore			thee;
Christmas			born	of	a	pure	—		vir	-		gin;
II Epiphany	all		things	in	heav	- en	and		earth;			
Septuagesima			hear	the	prayers	of	thy		peo	-		ple;
Easter	gate		of	ev	- er	- last	- ing		life;			
Trinity				to	wor	- ship	the		U	- ni	-	ty;
V Trinity			or	- der	- ed	by	thy		gov	- er	-	nance,

The Inflection

The Inflection consists of a drop of a semitone; normally, but not invariably, on an unaccented syllable. For example:

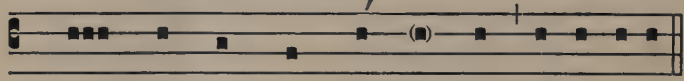


IV Advent		through	Je	- sus	Christ	our	Lord,	to	whom, *etc.*		
Whitsunday	a	right	judg	- ment	in	all	things,				
Whitsunday		Christ	Je	- sus	our	Sa	-	viour,	who liv	- eth, *etc.*	
II Trinity		Keep	us,	we	be	- seech	thee,				
IV Trinity		up	-	on	us	thy	mer	-	cy;		
XXII Trinity		free	from	all	ad	- ver	- si	-	ties,		
St. Thomas		through	the	same	Je	- sus	Christ,	to	whom, *etc.*		
Transfiguration		the	King	in	his	beau	-	ty,	who with thee, *etc.*		
St. Matthew			thy	Son	Je	- sus	Christ,	who liv	- eth, *etc.*		

Should the Collect commence at once with the Petition, the Cadence should be used in place of the Inflection, which should be omitted.

When the Collect does not close with the Doxology, but with the Oblation only, the Cadence should be sung instead of the Inflection. The following examples illustrate both cases.

Examples of Endings

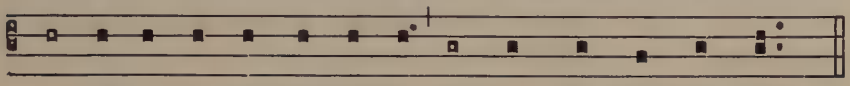


I Advent	thee	and	the	Ho	- ly	Ghóst,			now and ev-er.		
II Advent		in	our	Sa	- viour	Jé	- sus	Christ.			
III Advent	Spirit		ev	- er,	one	Gód,			world, *etc.*		
IV Advent	be		hon	- our	and	gló	-	ry,	world, *etc.*		
St. Stephen	Medi	-	a	- tor	and	Ád	- vo	- cate.			
St. John Evang.			thro'	Je	- sus	Chríst	our	Lord.			
Circumcision	thy		Son	Je	- sus	Chríst	our	Lord.			
Quinquagesima	only		Son	Je	- sus	Chríst's	sake.				
IV Lent	our Lord		and	Sa	- viour	Jé	- sus	Christ.			
III Easter			thro'	our	Lord	Jé	- sus	Chríst.			
Whitsunday	the same		Spi	- rit,	one	Gód,			world, *etc.*		
IV Trinity	sake		of	Je	- sus	Chríst	our	Lord.			
XII Trinity	of	Je	- sus	Christ,	thy	Són,	our	Lord.			
XXIV Trinity	our bless	-	ed	Lord	and	Sá	-	viour.			
St. Thomas	be all		hon	- our	and	gló	-	ry,	now and, *etc.*		
For Peace	of	Je	- sus	Christ	our	Sá	-	viour.			

The Collect may be monotoned without loss of its choral character. Another Tone will be found in the Appendix.

The Tone of the Epistle

The Epistle is announced and chanted slowly and solemnly in monotone, except when a question occurs. Questions are sung as follows:



de - sire to be un - der the law, do ye not hear the law?
one re - ceiv - eth the prize?
Are they Is - ra - el - lites?
Are they He - brews?
What is that to thee?
What shall I cry?
Who is this?
What then?
What?

If the question be short, it is recited on a note a semitone lower. If it be long, the first part may be sung on the ordinary reciting note, and the last phrase should begin a semitone lower. The last three syllables always take the cadence as above.

The separate articulation of the final syllable "ed" demands much care, wherever it occurs. When it would fall on the rhythmic beat, or would throw another weak syllable on the rhythmic beat, it should, if possible, be merged in the preceding syllable.

She hath receiv'd of the Lord's hand
His mother answer'd and said
They determin'd to send relief

When it falls between two accents, or is the final syllable of a phrase or of a sentence, it should be pronounced, but very quietly.

One of them named Agabus
He shall be revealed, and all flesh, *etc.*
How he would have him called

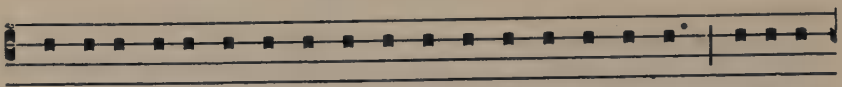
There is no authority for a change of note on the last accent of the Epistle: but it may be somewhat stressed on the same note. Another Tone will be found in the Appendix.

"Here endeth the Epistle" should be said, not sung.

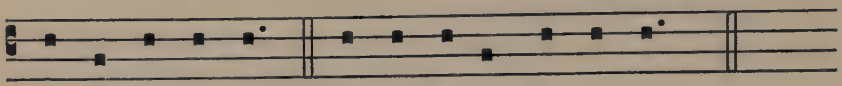
The Tone of the Gospel

The Gospel is announced and chanted in a solemn monotone, with a fall of a minor third on an unaccented syllable before the last metrical

foot; except when a question occurs, which is to be sung as in the Epistle; and except for the last sentence, which has a special Conclusion, as will be seen below. The chant of the Announcement, Response, and Gospel is invariably uniform.



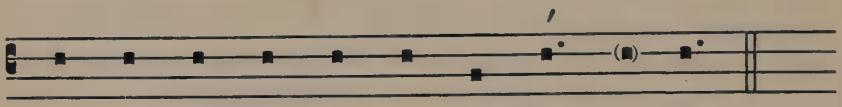
The Holy Gospel is written in the second Chapter of Saint Luke, beginning



at the fifteenth Verse. Glo - ry be to thee, O Lord.

The Gospel Cadence

In the Cadence care must be taken to avoid singing an accented syllable to the lower note: and also to avoid any accent or stress on the final syllable "ed," when (as is by no means infrequently the case) it is not more euphonious to merge it in the preceding syllable.



		be -	gin - ning	at	the	fírst	Verse.
			at the	twen - ty -	fífth		Verse.
			at the	for - ty -	séc - ond		Verse.
the	powers	of	heav- en	shall	be	shá -	ken.
			with	power	and	gréat	glo - ry.
			your	re - demp -	tion	dráw - eth	nigh.
			till all	be	ful -	fíll -	ed.
	shall	not	be	of - fend -	ed	— in	me.
				the gos -	pel	préach'd to	them.

The Conclusion

In the Conclusion, the group of three notes, the first of which is both accented and a little lengthened, always falls on an accented syllable not less than the fourth nor more than the sixth from the end.

shall	pre -	pare	thy	wáy	be -	fóre	thee.
		and	shall	shéw	it	ún - to	you.
		though	one	róse from	the	—	dead.
			shall	táste of	my	súp -	per.
		but	my	wórds shall	not	páss a -	way.
			his	bró - ther	their	trés - pass -	es.

Other Tones will be found in the Appendix.

The Gospel may be monotoned without loss of its choral character: but if so, *Gloria tibi* should obviously be monotoned also. If the Gospel is read, *Gloria tibi* should be read. The optional response "Praise be to thee, O Christ" should be said, not sung.

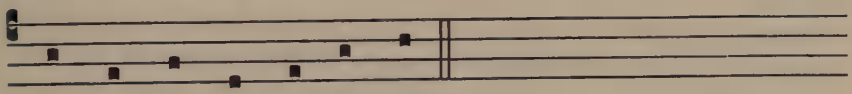
In singing the Collect, Epistle and Gospel, the Priest should aim at very distinct enunciation of the words; and should adopt such a pitch as will make them audible to every person present.

The Intonation of the Creed

The Intonation of the Creed is invariable, unless it be followed by a plainsong setting other than the original ancient melody. The invariable Intonation should precede a setting of modern composition. In either case the words of the Intonation should not be repeated, Choir and people continuing "the Father Almighty."

I be - lieve in one God.

The form of the Intonation has been the subject of most careful study, based upon minute analysis of the ancient melody. This melody is a true chant, whose various cadences are always definitely related to the rhythm and meaning of the associated words. The original Intonation is this:



Cre - do in u - num De - um.

Both the accent and the root meaning of *Credo* fall with the first syllable on the higher note; the personal ending on the lower. If we substitute "I believe in one God," this order is reversed, the unaccented personal pronoun falling on the more prominent note; and we also lack enough syllables for the musical phrase at *unum Deum*, a phrase never altered in the original. We have therefore chosen for the Intonation that portion of the original chant which is set to the words *et ex Patre natum*, which have the precise rhythm and accent of "I believe in one God." The notes, therefore, correspond to the meaning and flow of the English words with the same fidelity which characterizes the setting of the original Latin words. Other settings will be found in the Appendix.

The Offertory

The Offertory Sentence or Sentences should be said, not sung, by the Priest.

The Prayer for the Church

This intercessory Prayer, preceding as it does the devotions preparatory to Holy Communion, is out of immediate relationship to the choral portions of the service. No musical inflections are provided in the older Liturgies for the corresponding prayers, except in the single instance of the Solemn Collects on Good Friday, which cannot be considered a precedent here. It therefore seems advisable that the Prayer with its Amen should be read. An optional setting of its final phrase, previously mentioned on p. xiii, will be found in the Appendix.

The Preparation for Holy Communion

The Exhortation, Confession, and Absolution, forming a section by themselves in preparation for the people's reception of Holy Communion, should be said. The Comfortable Words are also included in this category. That they are frequently sung is due to a misconception of their position in the service, in which they are sequential to the Absolution, and not connected with *Sursum corda*. The character of *Sursum corda* as the initial portion of the most solemn part of the service is emphasized by the resumption of musical rendering, in a melody which is continued naturally in the Preface immediately following.

(Note: It should be observed that the Comfortable Words were omitted from Merbecke's setting of the Liturgy in which they had recently been incorporated. The fact is significant, but has often been overlooked.)

Sursum corda and The Preface

The ancient setting of this portion of the service is perhaps the most venerable and widely known of Christian melodies. It has been studied with exhaustive scrutiny, in order that the adaptation of the English words should completely conform to the established relationship between words and music in the original. The pace should be dignified, and the tone well sustained. The Celebrant should not sing faster than do the Choir and Congregation. Both must be careful in singing the group of three notes, wherever it occurs, as at the word "lift," to accent and to lengthen the first of them—*not* the last. The music will be found on page 26.

The Proper Prefaces are printed from the point at which variation in the musical setting is necessitated by the text. The words of *Sanctus* should follow the ending of the Preface as closely as possible.

The Prayer of Consecration

The Prayer of Consecration should be read clearly and distinctly, so as to be audible throughout the Church. The restoration of the Lord's Prayer, with its introductory words, to its former place immediately after the Prayer of Consecration, makes it desirable that the concluding phrase of the latter, in accordance with ancient practice, should be sung by the Priest. The Amen after the Prayer of Consecration is the most important assigned to the Congregation. It should not be sung by the Choir alone, but by all the faithful. The music will be found on page 34.

The Lord's Prayer

The music of the Lord's Prayer, with its introduction, will be found on page 34. Merbecke's arrangement of the ferial chant, widely in use, will be found in the Appendix.

The Prayer of Humble Access

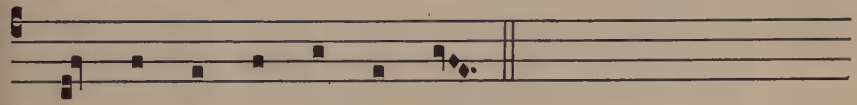
The Prayer of Humble Access should be recited by the Priest, not sung.

The Prayer of Thanksgiving

The Prayer of Thanksgiving may be monotoned if desired; or else recited.

Gloria in excelsis

Gloria in excelsis should be intoned by the Priest; Choir and people continuing "and on earth peace, good will towards men." In the traditional plainsong settings of *Gloria in excelsis* the Intonation varies with each setting. It seems wise to adopt a single Intonation for invariable use with polyphonic settings.



Collects Before the Blessing

Should an additional Collect or Collects be sung immediately before the Blessing, the melodic formula is the same as at the Collect for the Day.

The Blessing

The Blessing has its own historic inflection, to be found at page 35. If, as is also perfectly permissible by ancient precedent, it be said, the succeeding Amen should also be said.

THE LITANY OF THE ORDINAL

As a new and briefer Litany and Suffrages for Ordinations has been added to the Book of Common Prayer, it has been set to the musical phrases of the ancient Litany in the Sarum service books.

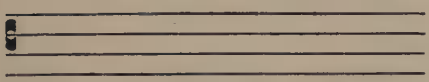
THE CHORAL SERVICE

AS

SET FORTH BY THE
JOINT COMMISSION
ON CHURCH MUSIC

A Table of Musical Notation

The traditional musical notes and signs used in this edition are the following:

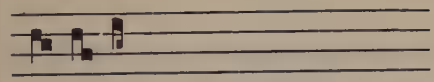


The C clef: the line on which it is placed indicates what is known in modern music as the tonic of the diatonic major scale.

The F clef: its line indicates the subdominant of the diatonic major scale.

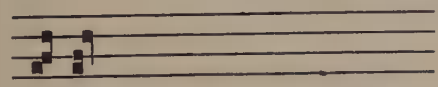
The flat indicates the lowering of the seventh note of the diatonic major scale one half-tone. In Gregorian music, no other note of the scale is ever chromatically altered.

These three notes are of equal time value. The second is written only in descending groups. The third indicates accent.



The Clivis. The upper note is sung first.

The Podatus. The lower note is sung first.

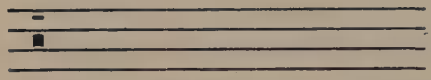


The Scandicus. The lower note is sung first.

The Climacus. The upper note is sung first.

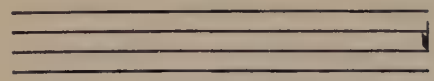
The Torculus. In the second group, the last note is softly prolonged.

The Quilisma group. The lower note is sung first, lengthened, and accented: the second note is sung lightly.

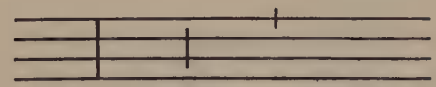


A horizontal line over a note indicates that it should be both stressed and lengthened.

A dot after a note indicates that it should be doubled in length.



The Guide indicates the position of the first note on the next staff.



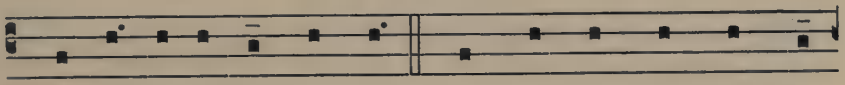
The various forms of the Bar indicate longer or shorter pauses.

The Double Bar indicates the final close, or the close of a section.

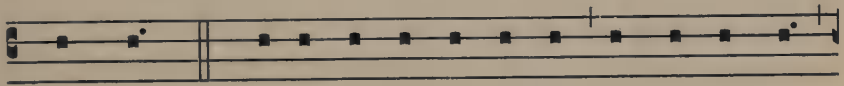
THE CHORAL SERVICE

Morning and Evening Prayer

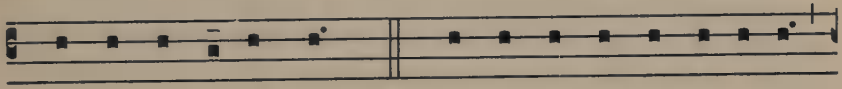
The Preces



℣. O Lord, open thou our lips. ℟. And our mouth shall show forth



thy praise. ℣. Glory be to the Father, and to the Son,



and to the Holy Ghost; ℟. As it was in the beginning,

is now, and ever shall be, world without end. Amen.

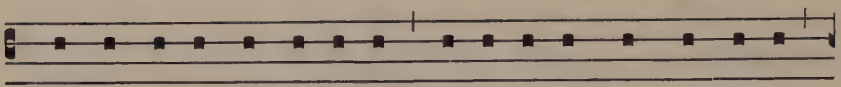
℣. Praise ye the Lord. ℟. The Lord's Name be praised.

The Apostles' Creed

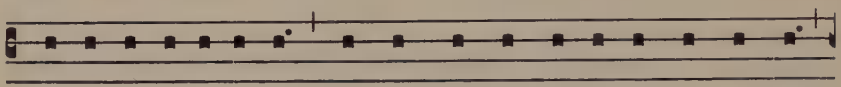
I BELIEVE in God the Father Almighty, Maker of

heaven and earth: And in Jesus Christ his only Son our Lord:

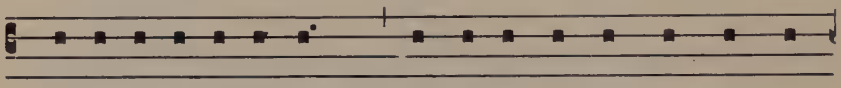
Who was conceived by the Holy Ghost, Born of the Virgin Mary:



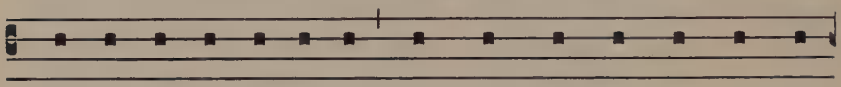
Suffered under Pontius Pilate, Was crucified, dead, and buried:



He descended into hell; The third day he rose again from the dead:

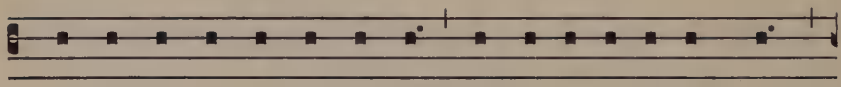


He ascended into heaven, And sitteth on the right hand of

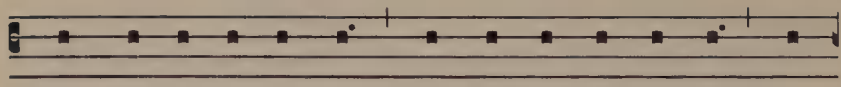


God the Father Almighty: From thence he shall come to judge

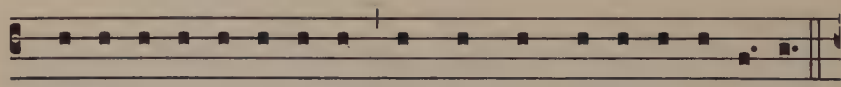
the quick and the dead.



I believe in the Holy Ghost: the holy Catholic Church;



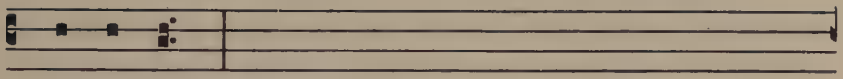
The Communion of Saints: The Forgiveness of sins: The



Resurrection of the body: And the Life everlasting. Amen.

Dominus vobiscum, Pater noster, and The Suffrages

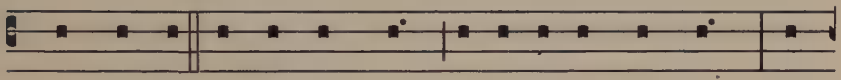
℣. The Lord be with you. ℟. And with thy spirit.



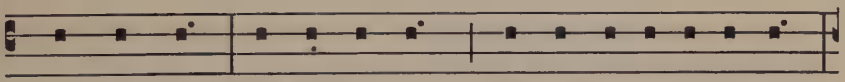
Let us pray.

The Lord's Prayer

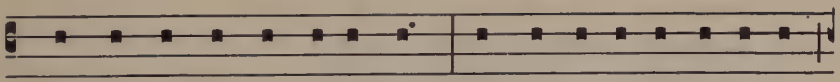
(to be said here when omitted at the beginning of the Office)



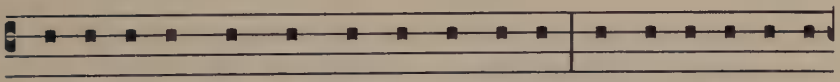
OUR Father, who art in heaven, Hallowed be thy Name. Thy



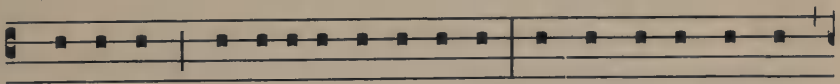
kingdom come. Thy will be done, On earth as it is in heaven.



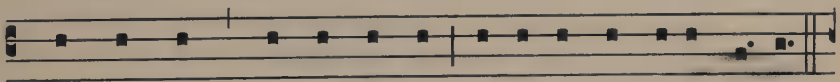
Give us this day our daily bread. And forgive us our trespasses,



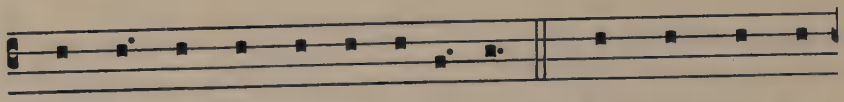
As we forgive those who trespass against us. And lead us not into



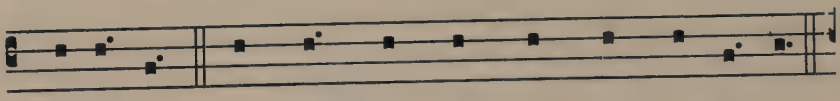
temptation, But deliver us from evil. For thine is the kingdom,



and the power, and the glory, for ever and ever. Amen.



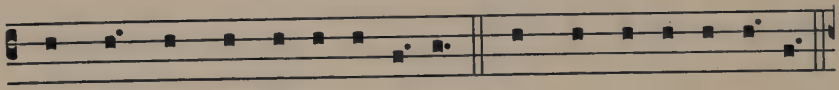
℣. O Lord, show thy mercy upon us. ℟. And grant us thy



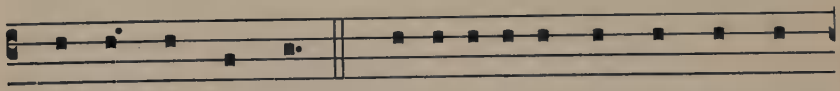
salvation. ℣. O God, make clean our hearts within us.

℟. And take not thy Holy Spirit from us.

The Suffrages at Evening Prayer



℣. O Lord, show thy mercy upon us. ℟. And grant us thy salvation.

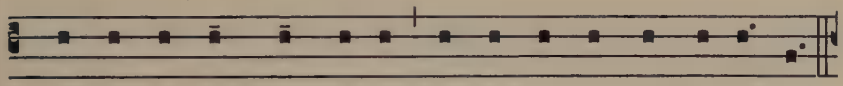


℣. O Lord, save the State. ℟. And mercifully hear us when we

call upon thee. ℣. Endue thy Ministers with righteousness.

℟. And make thy chosen people joyful. ℣. O Lord, save thy people.

℟. And bless thine inheritance. ℣. Give peace in our time, O Lord.

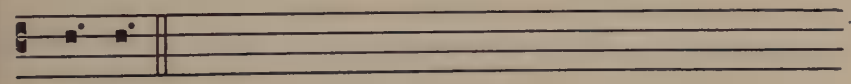


℟. For it is thou, Lord, only, that makest us dwell in safety.

℣. O God, make clean our hearts within us. ℟. And take not thy

Holy Spirit from us.

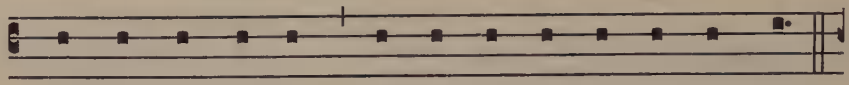
After the Collects



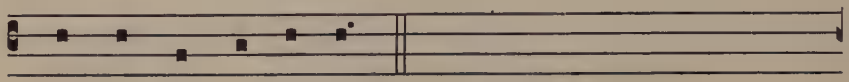
Amen.

The Litany

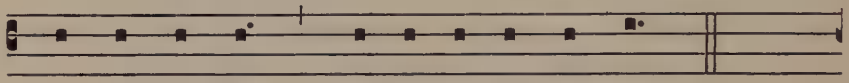
Note that with the exception of such portions as are ordered to be said by the Minister, the Litany may be sung by one or more Chanters.



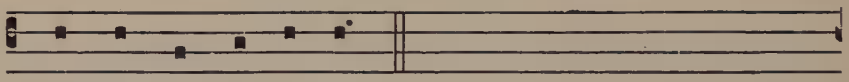
O GOD the Fa-ther, Cre - a - tor of hea - ven and earth;



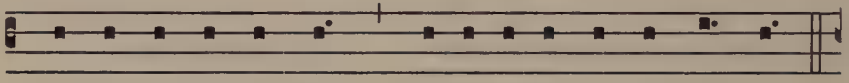
Have mer - cy up - on us.



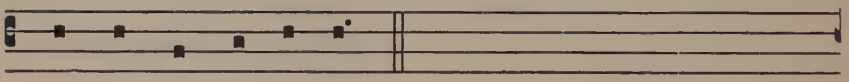
O God the Son, Re-deem-er of the world;



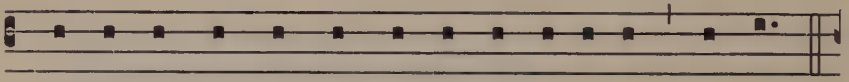
Have mer - cy up - on us.



O God the Ho - ly Ghost, Sanc-ti - fi - er of the faith - ful;

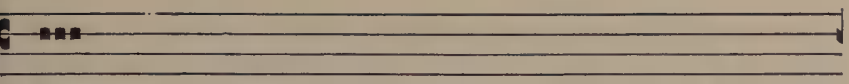


Have mer - cy up - on us.

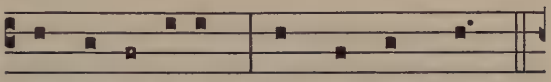


O ho - ly bless - ed, and glo - ri - ous Trin-i - ty, one God;

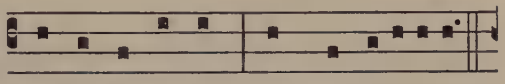
Have mer - cy up - on us.



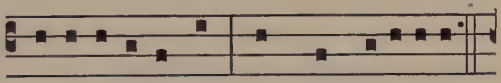
Remember not, Lord, our offences, nor the offences of our forefathers; neither take thou vengeance of our sins: Spare us, good Lord, spare thy people, whom thou hast redeemed with thy most precious blood, and be not angry with us for ever. *Spare us, good Lord.*



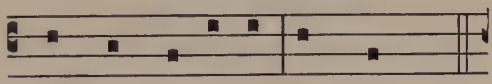
From all evil and mischief; from sin; from the crafts and assaults of the devil; from thy wrath, and from everlasting damnation, *Good Lord, deliver us.*



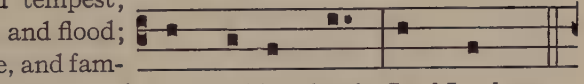
From all blindness of heart; from pride, vainglory, and hypocrisy; from envy, hatred, and malice, and all uncharitableness, *Good Lord, deliver us.*



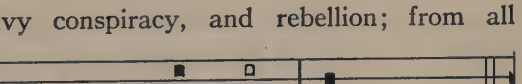
From all inordinate and sinful affections; and from all the deceits of the world, the flesh, and the devil, *Good Lord, etc.*



From lightning and tempest; from earthquake, fire, and flood; from plague, pestilence, and famine; from battle and murder, and from sudden death, *Good Lord, etc.*

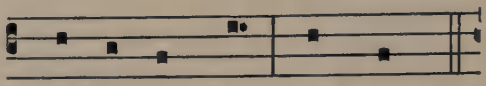


From all sedition, privy conspiracy, and rebellion; from all false doctrine, heresy, and schism; from hardness of heart, and contempt of thy Word and Commandment, *Good Lord, etc.*

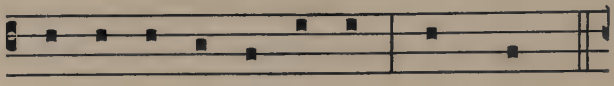


By the mystery of thy holy Incarnation; by thy holy Nativity and Circumcision; by thy Baptism, Fasting, and Temptation, *Good Lord, etc.*

By thine Agony and Bloody Sweat; by thy Cross and Passion; by thy precious Death and Burial; by thy glorious Resurrection and Ascension; and by the Coming of the Holy Ghost, *Good Lord, etc.*



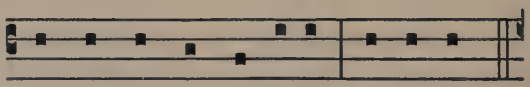
In all time of our tribulation; in all time of our prosperity; in the hour of death, and in the day of judgment, *Good Lord, etc.*



We sinners do beseech thee to hear us, O Lord God; and that it may please thee to rule and govern thy holy Church universal

in the right way; *We beseech thee to hear us, good Lord.*

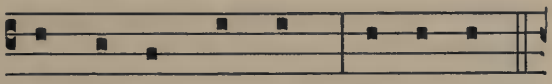
That it may please thee so to rule the heart of thy servant, The President of the United States, that he may above all things seek thy honour and glory; *We beseech, etc.*



That it may please thee to bless and preserve all Christian Rulers and Magistrates, giving them grace to execute justice, and to maintain truth; *We beseech, etc.*

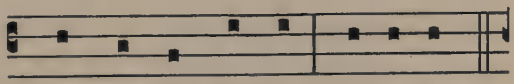
That it may please thee to illuminate all Bishops, Priests, and Deacons, with true knowledge and understanding of thy Word; and that both by their preaching and living they may set it forth, and show it accordingly; *We beseech, etc.*

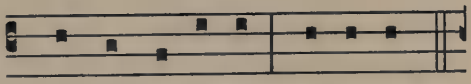
That it may please thee to send forth labourers into thy harvest; *We beseech, etc.*

That it may please thee to bless and  keep all thy people; *We beseech, etc.*

That it may please thee to give to all nations unity, peace, and concord; *We beseech, etc.*

That it may please thee to give us an heart to love and fear thee, and diligently to live after thy commandments; *We beseech, etc.*

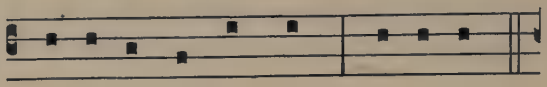
That it may please thee to give to all thy people increase of grace to hear meekly thy Word, and to receive it with pure affection, and to bring forth the fruits of the Spirit;  *We beseech, etc.*

That it may please thee to bring into the way of truth all such as have erred and are deceived;  *We beseech, etc.*

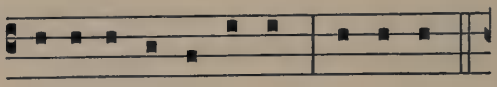
That it may please thee to strengthen such as do stand; and to comfort and help the weak-hearted; and to raise up those who fall; and finally to beat down Satan under our feet; *We beseech, etc.*

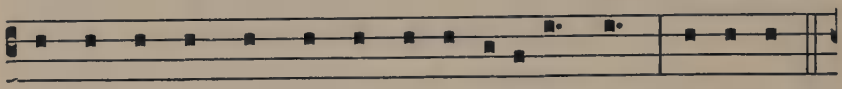
That it may please thee to succour, help, and comfort, all who are in danger, necessity, and tribulation; *We beseech, etc.*

That it may please thee to preserve all who travel by land, by water, or by air, all women in childbirth, all sick persons, and young children; and to show thy pity upon all prisoners and captives; *We beseech, etc.*



That it may please thee to defend, and provide for, the fatherless children, and widows, and all who are desolate and oppressed; *We beseech, etc.*

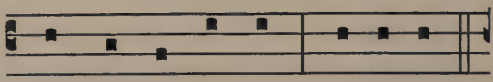




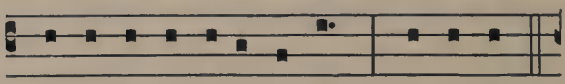
That it may please thee to have mercy upon all men; *We beseech, etc.*

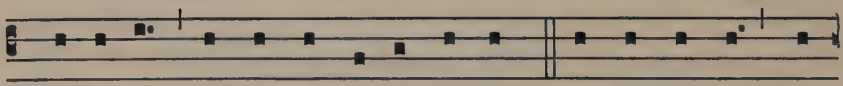
That it may please thee to forgive our enemies, persecutors, and slanderers, and to turn their hearts; *We beseech, etc.*

That it may please thee to give and preserve to our use the kindly fruits of the earth, so that in due time we may enjoy them; *We beseech, etc.*

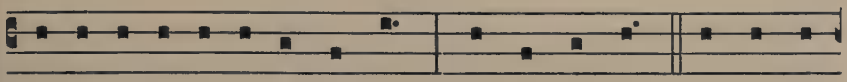


That it may please thee to give us true repentance; to forgive us all our sins, negligences, and ignorances; and to endue us with the grace of thy Holy Spirit to amend our lives according to thy holy Word; *We beseech, etc.*



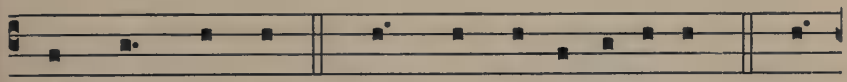


Son of God, we beseech thee to hear us. *ij.* O Lamb of God, who

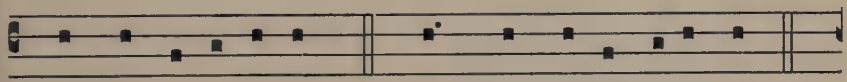


takest away the sins of the world; *Grant us thy peace.* O Lamb of

God, who takest away the sins of the world; *Have mercy upon us.*



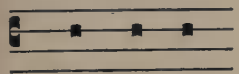
O Christ, hear us. *ij.* Lord, have mercy upon us. *ij.* Christ,



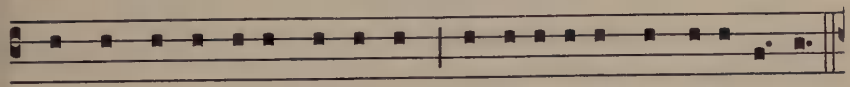
have mercy upon us. *ij.* Lord, have mercy upon us. *ij.*

Then shall the Minister, and the People with him, say

The Lord's Prayer



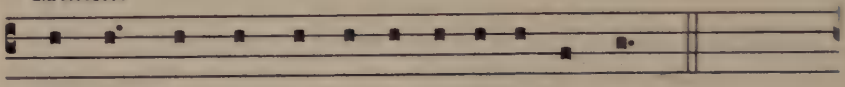
OUR Father, who art in heaven, Hallowed be thy Name. Thy kingdom come. Thy will be done, On earth as it is in heaven. Give us this day our daily bread. And forgive us our trespasses, As we forgive those who trespass against us.



And lead us not into temptation, But deliver us from evil. Amen.

The Minister may, at his discretion, omit all that followeth, to the Prayer We humbly beseech thee, O Father, *etc.*

Minister



O Lord, deal not with us according to our sins.

Neither reward us according to our iniquities.

Let us pray. O GOD, merciful Father, who despisest not the sighing of a contrite heart, nor the desire of such as are sorrowful; Mercifully assist our prayers which we make before thee in all our troubles and adversities, whensoever they oppress us; and graciously hear us, that those evils which the craft and subtilty of the devil or man worketh against us, may, by thy good providence, be brought to nought; that we thy servants, being hurt by no persecutions, may evermore give thanks unto thee in thy holy Church; through Jesus Christ our Lord. *Amen.*

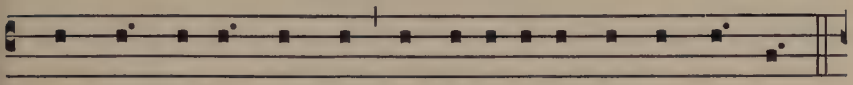
¶ *Minister and People*

O Lord, a-rise, help us, and de-liv-er us for thy Name's sake.

Minister

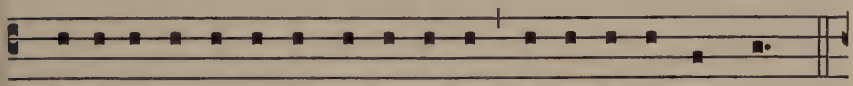
O GOD, we have heard with our ears, and our fathers have declared unto us, the noble works that thou didst in their days, and in the old time before them.

¶ *Minister and People*

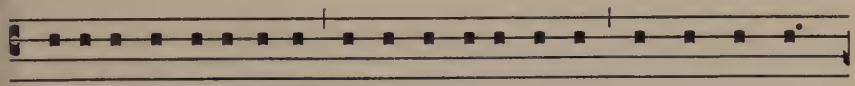


O Lord, a-rise, help us, and de-liv-er us for thine hon-our.

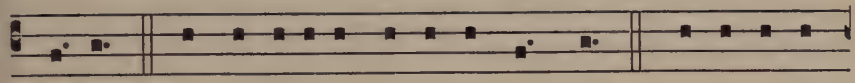
Minister



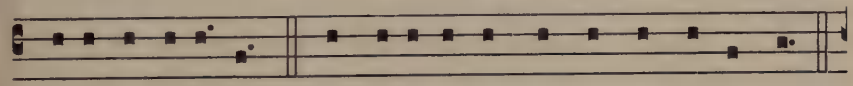
Glo-ry be to the Father, and to the Son, and to the Ho - ly Ghost;



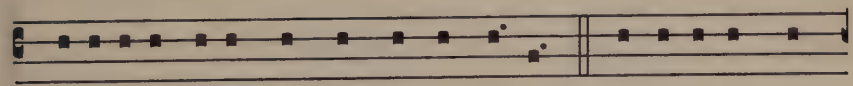
As it was in the beginning, is now, and ever shall be, world without end.



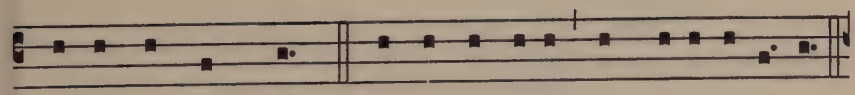
A-men. From our enemies defend us, O Christ. *Graciously look*



upon our afflictions. With pity behold the sorrows of our hearts.



Mercifully forgive the sins of thy people. Favourably with



mercy hear our prayers. *O Son of David, have mercy upon us.*

Both now and ever vouchsafe to hear us, O Christ.

Graciously hear us, O Christ: graciously hear us, O Lord Christ.

O Lord, let thy mercy be showed upon us;

As we do put our trust in thee. Let us pray.

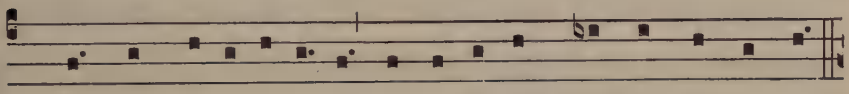
WE humbly beseech thee, O Father, mercifully to look upon our infirmities; and, for the glory of thy Name, turn from us all those evils that we most justly have deserved; and grant, that in all our troubles we may put our whole trust and confidence in thy mercy, and evermore serve thee in holiness and pureness of living, to thy honour and glory; through our only Mediator and Advocate, Jesus Christ our Lord. *Amen.*

Any succeeding prayers are sung on a monotone, or read.

The Holy Communion

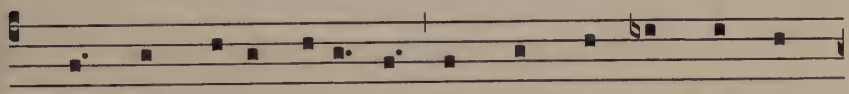
A Response to the Decalogue

After nine Commandments

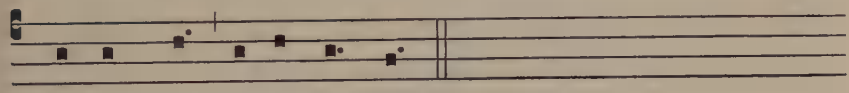


Lord, have mercy upon us, and incline our hearts to keep this law.

After the tenth Commandment



Lord, have mer-cy u-pon us, and write all these thy laws

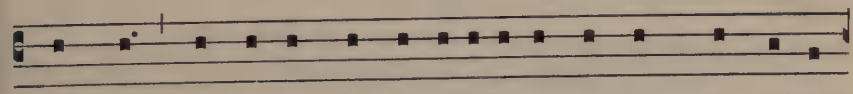


in our hearts, we be-seech thee.

Before the Collect

The Lord be with you. ℟. And with thy spirit. Let us pray.

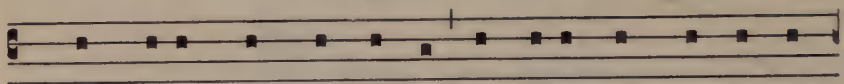
The Collect for Septuagesima noted in full



O LORD, we beseech thee favourably to hear the prayers of thy

people; that we, who are justly punished for our offences, may be

mercifully delivered by thy goodness, for the glory of thy Name;

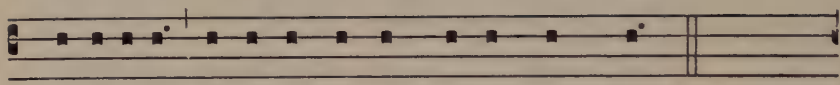


through Jesus Christ our Saviour, who liveth and reigneth with

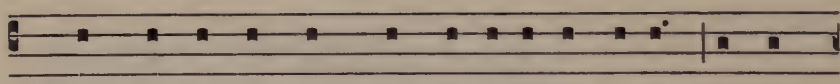
thee and the Holy Ghost ever, one God, world without end. *Amen.*

The Epistle for Septuagesima noted in full

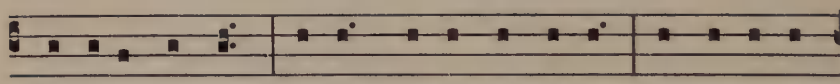
The Epistle is written in the ninth Chapter of First



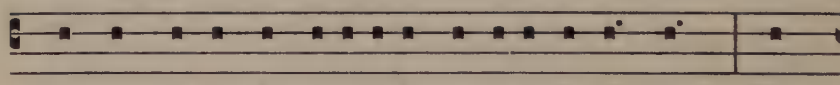
Corinthians, beginning at the twenty-fourth Verse.



KNOW ye not that they which run in a race run all, but one

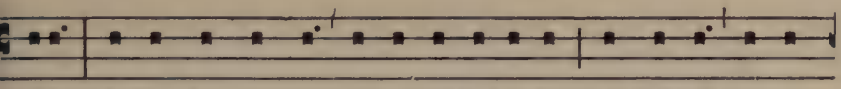


receiveth the prize? So run, that ye may obtain. And every man

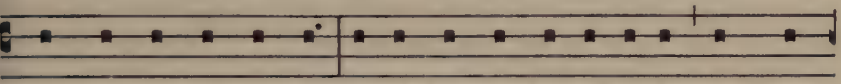


that striveth for the mastery is temperate in all things. Now

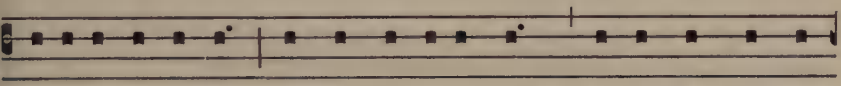
they do it to obtain a corruptible crown; but we an incorrupt-



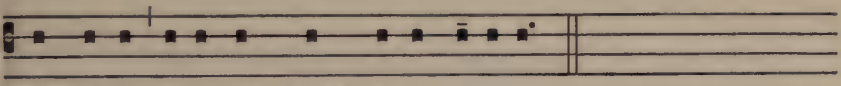
ible. I therefore so run, not as uncertainly; so fight I, not as



one that beateth the air: but I keep under my body, and bring

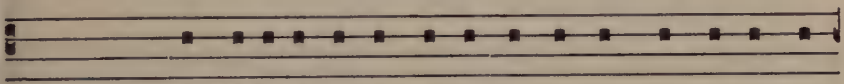


it into subjection: lest that by any means, when I have preached



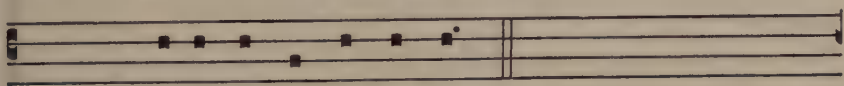
to others, I myself should be a castaway.

The Gospel for the Fourth Sunday in Advent noted in full



Minister. The Holy Gospel is written in the first Chapter of Saint

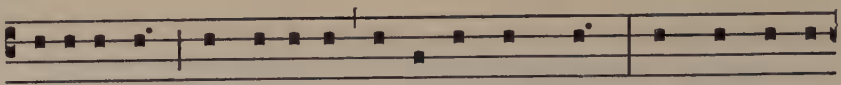
John, beginning at the nineteenth Verse.



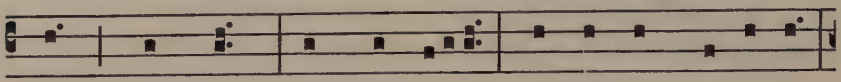
People. Glory be to thee, O Lord.

THIS is the record of John, when the Jews sent priests and Levites

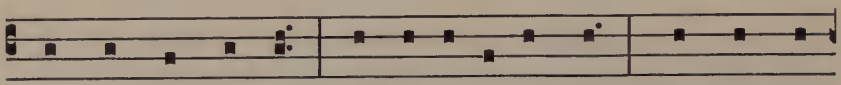
from Jerusalem to ask him, Who art thou? And he confessed, and



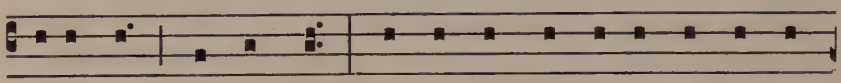
denied not; but confessed, I am not the Christ. And they asked



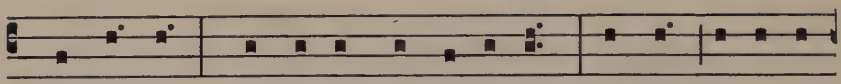
him, What then? Art thou Elias? And he saith, I am not.



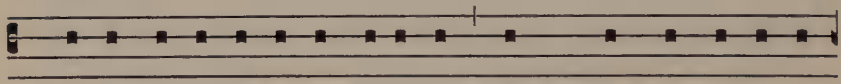
Art thou that prophet? And he answered, No. Then said they



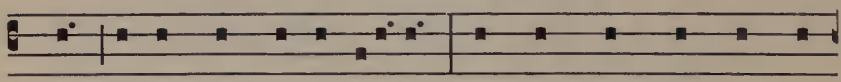
unto him, Who art thou? that we may give an answer to them



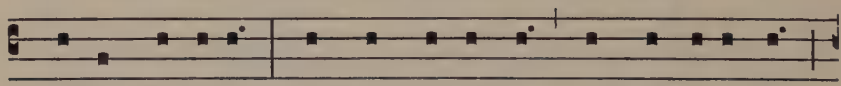
that sent us. What sayest thou of thyself? He said, I am the



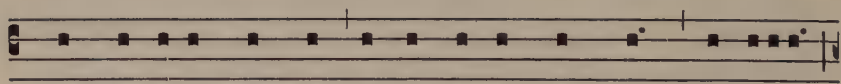
voice of one crying in the wilderness, Make straight the way of the



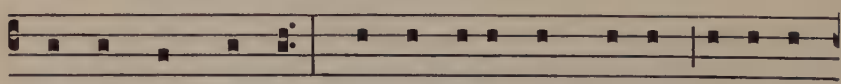
Lord, as said the prophet Esaias. And they which were sent were



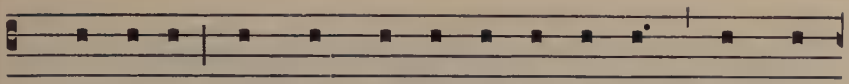
of the Pharisees. And they asked him, and said unto him,



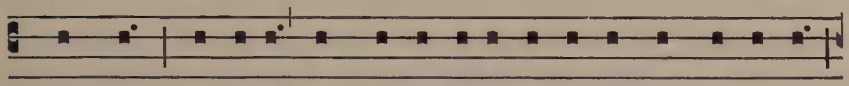
Why baptizest thou then, if thou be not that Christ, nor Elias,



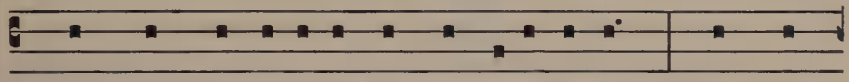
neither that prophet? John answered them, saying, I baptize



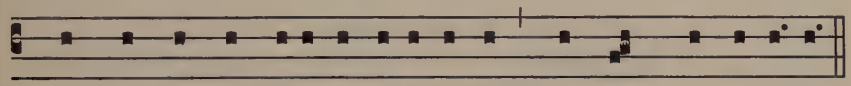
with water: but there standeth one among you, whom ye



know not: he it is, who coming after me is preferred before me,

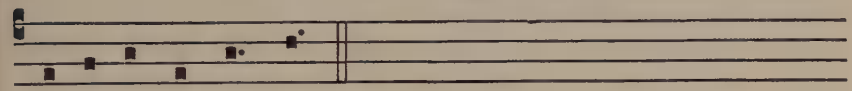


whose shoe's latchet I am not worthy to unloose. These things



were done in Bethabara beyond Jordan, where John was baptizing.

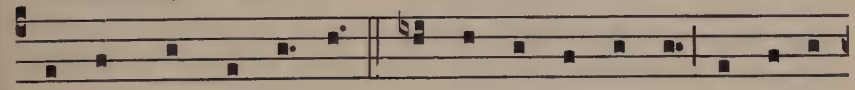
The Intonation to the Creed



I be-lieve in one God.

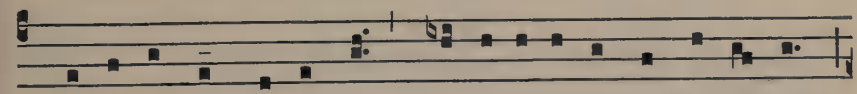
The Nicene Creed

Intonation, *Priest* *Choir and Congregation* Mode IV



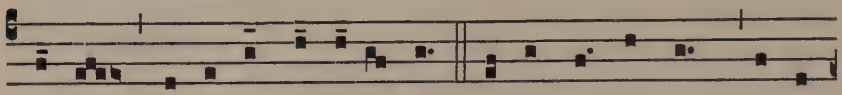
I BE-LIEVE in one God The Fa-ther Al-migh-ty, Ma-ker of

hea-ven and earth, And of all things vi-si-ble and in-vi-si-ble:

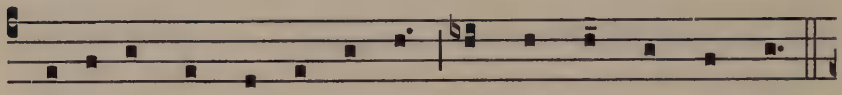


And in one Lord Je-sus Christ, the on-ly-be-got-ten Son of God;

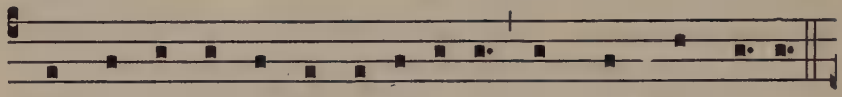
Be-got-ten of his Fa-ther be-fore all worlds, God of God, Light



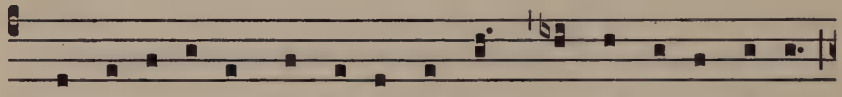
of Light, Ve-ry God of ve-ry God; Be-got-ten, not made; Be-ing



of one substance with the Fa-ther; By whom all things were made:

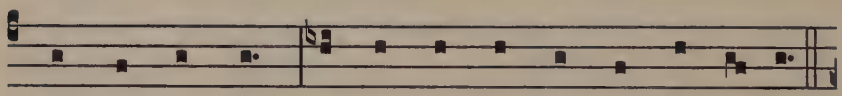


Who for us men and for our sal-va-tion came down from hea-ven,

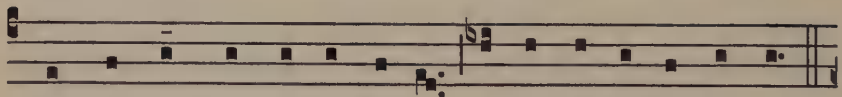


And was in-car-nate by the Ho-ly Ghost of the Vir-gin Ma-ry,

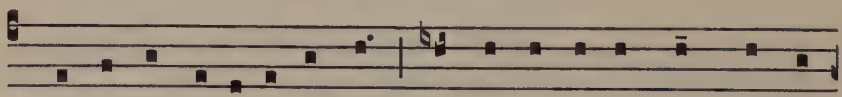
And was made man: And was cru-ci-fi-ed al-so for us un-der



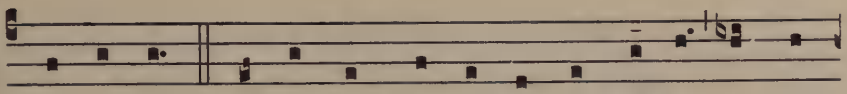
Pon-tius Pi-late; He suf-fer-ed and was bu-ri-ed:



And the third day he rose a-gain ac-cord-ing to the Scrip-tures:

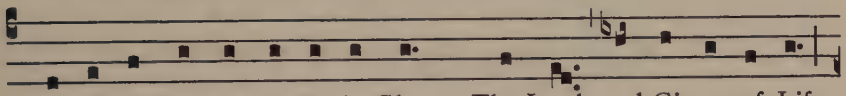


And as-cend-ed in-to hea-ven, And sit-teth on the right hand of

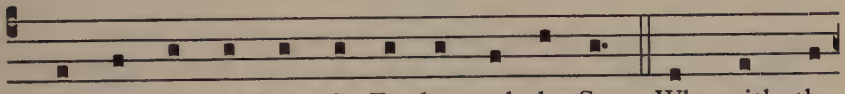


the Fa-ther: And he shall come a-gain, with glo-ry, to judge

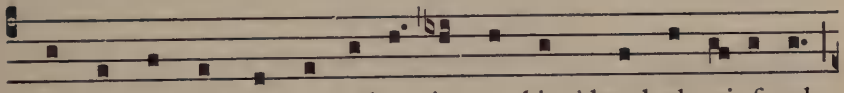
both the quick and the dead; Whose king-dom shall have no end.



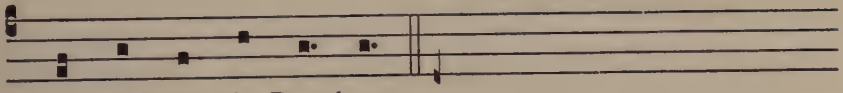
And I be-lieve in the Ho-ly Ghost, The Lord, and Giv-er of Life,



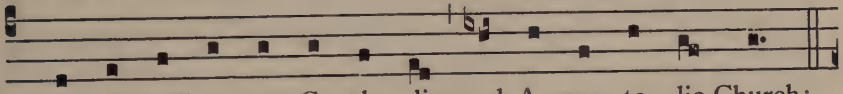
Who pro-ceed-eth from the Fa-ther and the Son; Who with the



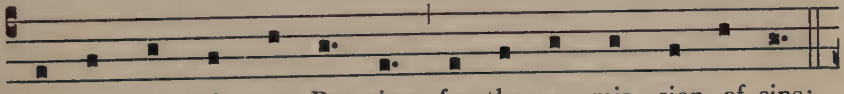
Fa-ther and the Son to-geth-er is wor-shipp'd and glo-ri-fi-ed;



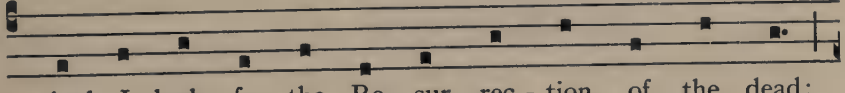
Who spake by the Pro-phets:



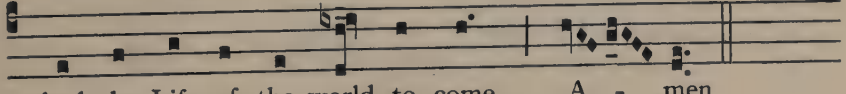
And I be-lieve one Ca-tho-lic and A-pos-to-lic Church:



I ac-know-ledge one Bap-tism for the re-mis-sion of sins:



And I look for the Re-sur-rec-tion of the dead:

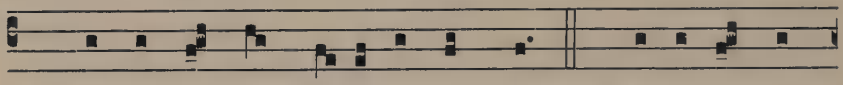


And the Life of the world to come. A - men.

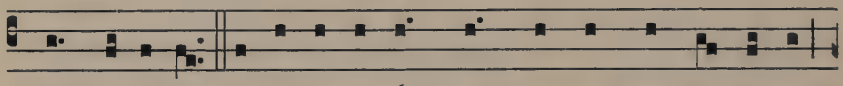
Sursum corda and the Preface

On Sundays and on Feasts which have no Proper Prefaces

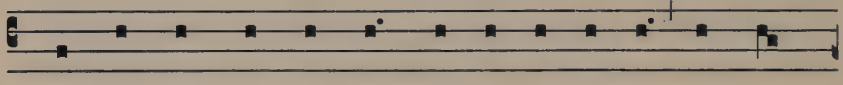
℣. Lift up your hearts. ℟. We lift them up un-to the Lord.



℣. Let us give thanks un-to our Lord God. ℟. It is meet and



right so to do. It is ve-ry meet, right, and our boun-den du-ty,



that we should at all times, and in all pla-ces, give thanks

un-to thee, *O Lord, Ho-ly Fa-ther, Al-migh-ty, E-ver-last-ing God.

There-fore with An-gels and Arch-an-gels, and with all the

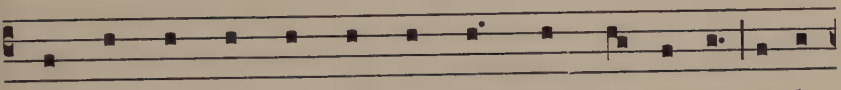
com-pa-ny of hea-ven, we laud and mag-ni-fy thy glo-rious

Name; ev-er-more prais-ing thee, and say-ing,

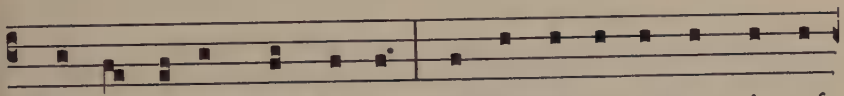
Proper Prefaces

Upon Christmas Day, *and seven days after*

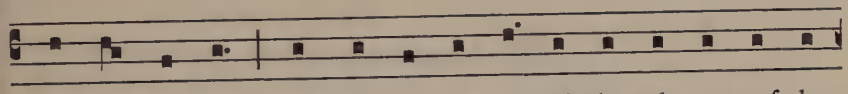
O Lord, Ho - ly Fa-ther, Al - migh - ty, E - ver - last - ing God.



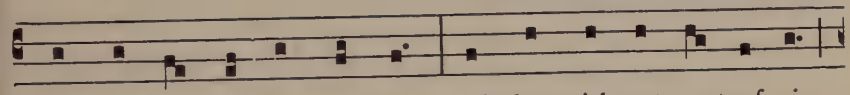
Be-cause thou didst give Je - sus Christ, thine on - ly Son, to be



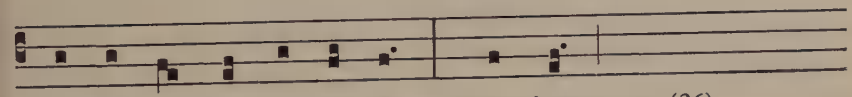
born as at this time for us; who, by the o - pe - ra - tion of



the Ho - ly Ghost, was made ve - ry man, of the substance of the



Vir - gin Ma - ry his mo - ther; and that with-out spot of sin,

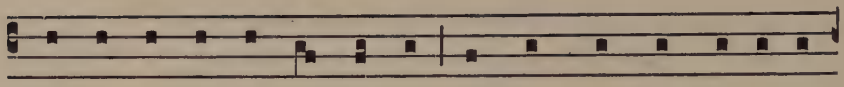


to make us clean from all sin. There-fore, *etc. p.* (26)

Upon The Epiphany, *and seven days after*

O Lord, Ho - ly Fa-ther, Al-migh-ty, Ev - er - last - ing God, Through

Je - sus Christ our Lord; who, in sub-stance of our mor-tal flesh,



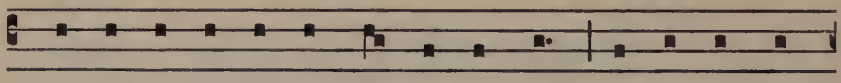
man - i - fest - ed forth his glo - ry; that he might bring us out of

dark-ness in - to his own glo-rious light. There-fore, *etc. p.* (26)

Upon the Purification, Annunciation *and* Transfiguration

O Lord, Ho - ly Fa-ther, Al-migh-ty, Ev - er - last - ing God.

Be-cause in the Mys - ter - y of the Word made flesh, thou hast



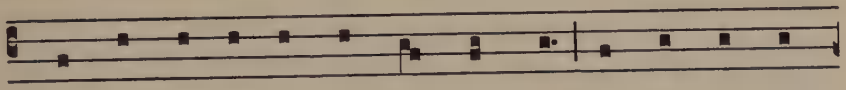
caus - ed a new light to shine in our hearts, to give the know-

ledge of thy glo - ry in the face of thy Son Je - sus Christ

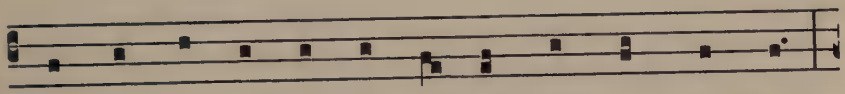
our Lord. There-fore, *etc. p.* (26)

Upon Easter Day, *and seven days after*

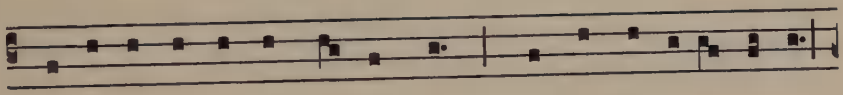
O Lord, Ho - ly Fa - ther, Al - migh - ty, E - ver - last - ing God.



But chief - ly are we bound to praise thee for the glo - rious



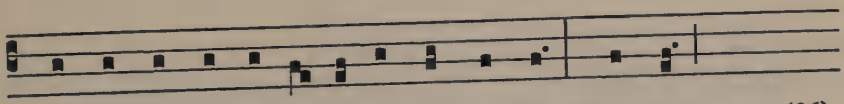
Re - sur - rec - tion of thy Son Je - sus Christ our Lord:



for he is the ve - ry Pas-chal Lamb, which was of-fer-ed for us,

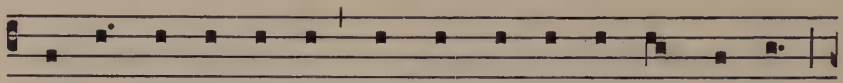
and hath ta - ken a - way the sin of the world; who by his death

hath de - stroy - ed death, and by his ris - ing to life a - gain



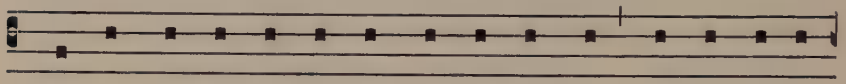
hath re - stor - ed to us e - ver - last - ing life. There-fore, *etc. p.* (26)

Upon Ascension Day, *and seven days after*



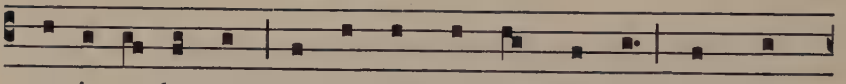
O Lord, Ho - ly Fa - ther, Al - migh - ty, E - ver - last - ing God.

Through thy most dear-ly be - lov - ed Son Je-sus Christ our Lord;

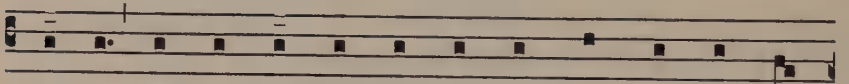


who, af - ter his most glo-rious Re - sur - rec - tion, man - i - fest - ly

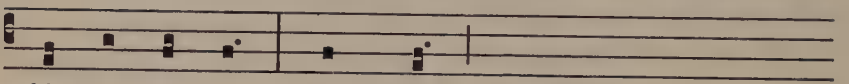
ap - pear-ed to all his A - pos - tles, and in their sight as - cend - ed



up in - to hea - ven, to pre - pare a place for us; that where



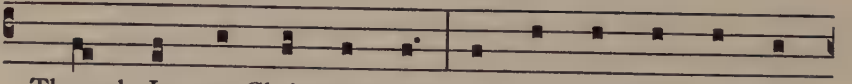
he is, thi - ther we might al - so as - cend, and reign with



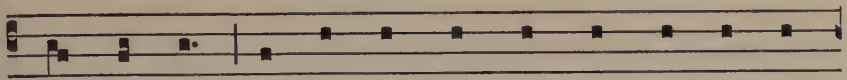
him in glo - ry. There - fore *etc. p.* (26)

Upon the Feast of Whitsunday, *and six days after*

O Lord, Ho - ly Fa - ther, Al - migh - ty, E - ver - last - ing God.

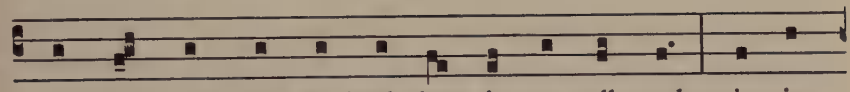


Through Je - sus Christ our Lord; ac - cord - ing to whose most

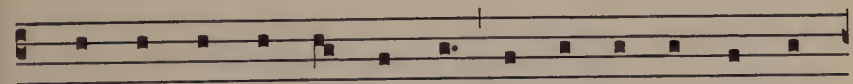


true pro - mise, the Ho - ly Ghost came down as at this

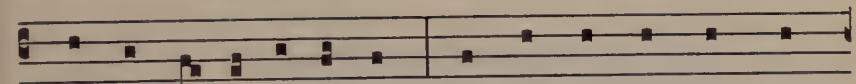
time from hea - ven, light - ing up - on the dis - ci - ples,



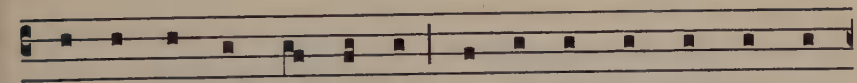
to teach them, and to lead them in - to all truth; giv - ing



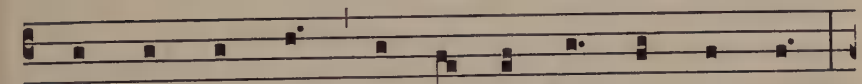
them bold-ness with fer-vent zeal con-stant-ly to preach the



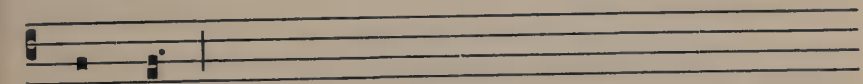
Gos - pel un - to all na-tions; where-by we have been brought



out of dark-ness and er - ror in - to the clear light and true

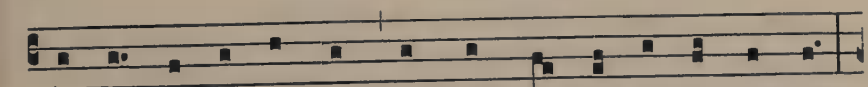


know-ledge of thee, and of thy Son Je - sus Christ.

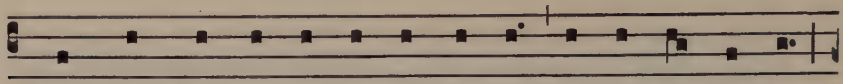


There-fore *etc.* (26)

Upon the Feast of Trinity *only*



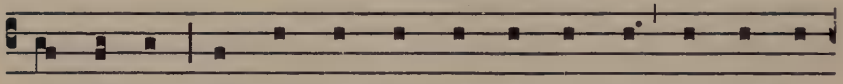
O Lord, Ho - ly Fa - ther, Al - migh - ty, Ev - er - last - ing God.



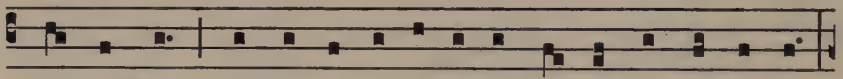
Who, with thine on - ly - be - got - ten Son, and the Ho - ly Ghost,

art one God, one Lord, in Tri - ni - ty of Per-sons and in U - ni - ty

of Sub - stance. For that which we be - lieve of thy glo - ry,



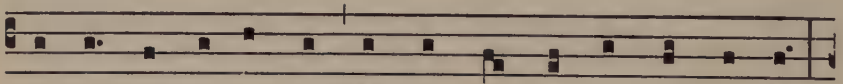
O Fa-ther, the same we be - lieve of the Son, and of the



Ho - ly Ghost, without an - y dif-fer-ence of in - e - qual - i - ty.

There - fore *etc.* *p.* (26)

Or this,



O Lord, Ho - ly Fa - ther, Al - migh - ty, E - ver - last - ing God.

For the pre-cious death and me - rits of thy Son Je - sus Christ

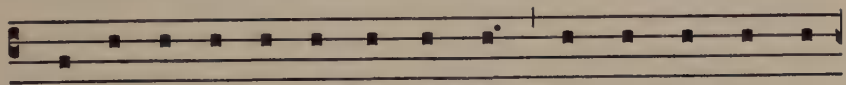
our Lord, and for the send-ing to us of the Ho - ly Ghost,

the Com-for-ter; who are one with thee in thy E-ter-nal

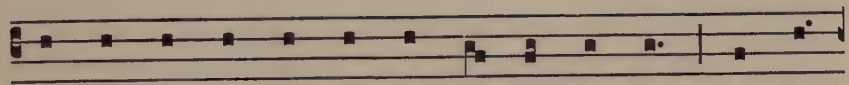
God-head. There-fore *etc.* *p.* (26)

Upon All Saints' Day, *and seven days after*

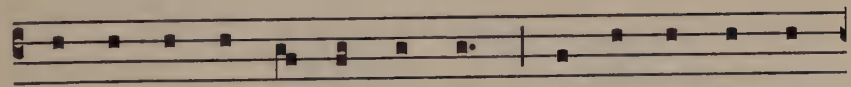
O Lord, Ho-ly Fa-ther, Al-migh-ty, Ev-er-last-ing God.



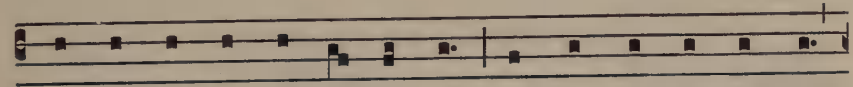
Who, in the mul-ti-tude of thy Saints, hast com-pass-ed us



a-bout with so great a cloud of wit-ness-es that we,



re-joic-ing in their fel-low-ship, may run with pa-tience



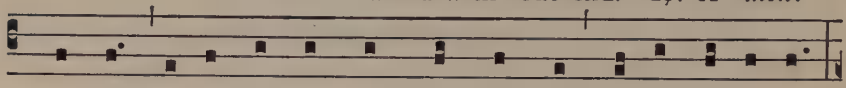
the race that is set be-fore us, and to-geth-er with them

may re-ceive the crown of glo-ry that fad-eth not a-way.

There-fore *etc.* *p.* (26)

Ending of the Prayer of Consecration

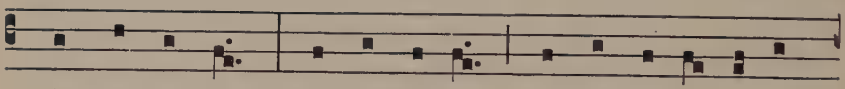
O Fa - ther Al - migh - ty, world with - out end. ℟. *A - men.*
Or this: world with - out end. ℟. *A - men.*



And now, as our Saviour Christ hath taught us, we are bold to say,

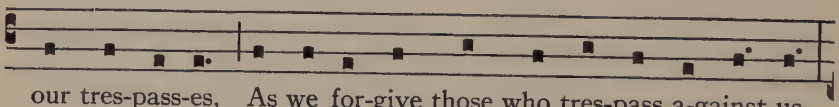
The Lord's Prayer

OUR Fa-ther, who art in hea-ven, Hal-low-ed be thy Name.

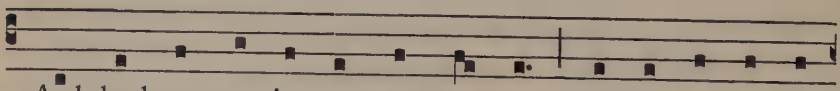


Thy king-dom come, Thy will be done, On earth as it is in

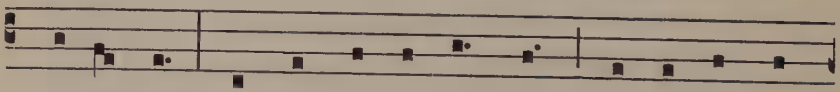
hea - ven. Give us this day our dai - ly bread. And for - give us



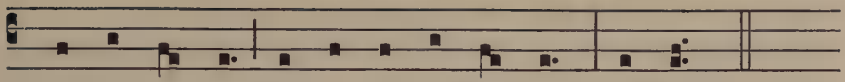
our tres-pass-es, As we for-give those who tres-pass a-gainst us.



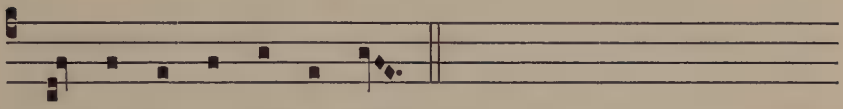
And lead us not in - to temp - ta - tion, But de - liv - er us



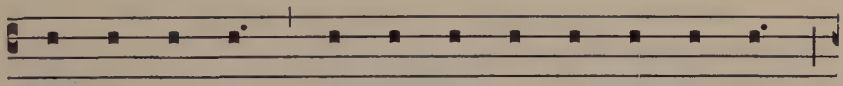
from e - vil. For thine is the king - dom, and the pow - er,



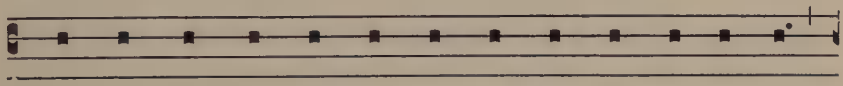
and the glo - ry, for ev - er and ev - er. A - men.

Intonation to *Gloria in excelsis*

Glo - ry be to God on high.

The Blessing

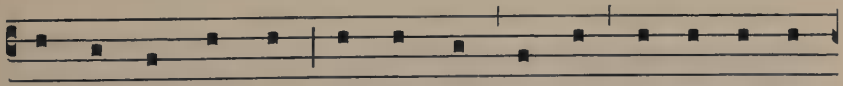


THE Peace of God, which pass - eth all un - der - stand-ing,



keep your hearts and minds in the knowledge and love of God,

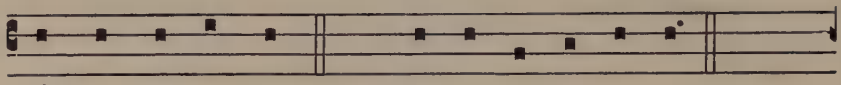
and of his Son Je - sus Christ our Lord: And the Bless - ing



of God Al - migh - ty, the Fa - ther, the Son, and the Ho - ly

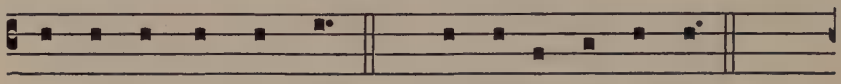
Ghost, be a-mongst you, and re-main with you al-ways. *A-men.*

Litany and Suffrages for Ordinations



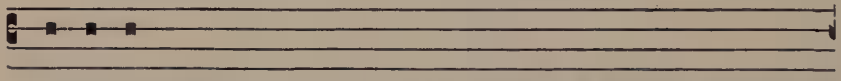
O GOD the Fa - ther, ℟. *Have mer-cy up - on us.*

O God the Son, *Have mer - cy up - on us.*

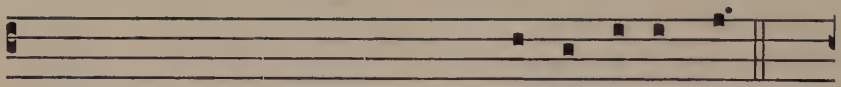


O God the Ho - ly Ghost, *Have mer-cy up - on us.*

O Holy Trinity, one God, *Have mer-cy up-on us.*



We beseech thee to hear us, good Lord; and that it may please



thee to grant peace to the whole world, and to thy Church;

We beseech thee to hear us, good Lord.

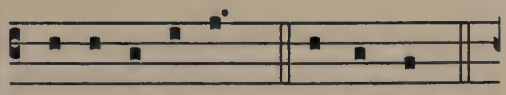
That it may please thee to sanctify and

bless thy holy Church throughout the world; *We beseech*, etc.

That it may please thee to inspire all Bishops, Priests,

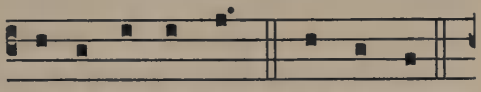
and Deacons, with love of thee and of thy truth; *We beseech*, etc.

That it may please thee to endue all Ministers of thy Church with devotion to thy glory and to the sal-va-tion of souls; *We beseech*, etc.



(At the Ordination of Deacons or of Priests)

That it may please thee to bless these thy servants, now to be admitted to the Order of Deacons (*or* Priests), and to pour thy grace upon them; that they may duly execute their office to the edifying of thy Church and to the glory of thy ho-ly Name; *We beseech*, etc.



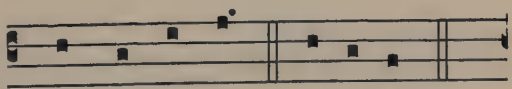
(At the Consecration of a Bishop)

That it may please thee to bless this our Brother elected, and to send thy grace upon him, that he may duly execute the Office whereunto he is called, to the edifying of thy Church, and to the honour, praise, and glory of thy Name; *We beseech*, etc.

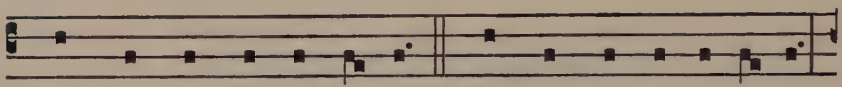
That it may please thee to guide by thy indwelling Spirit those whom thou dost call to the Ministry of thy Church, that they may go forward with courage and persevere un-to the end; *We beseech*, etc.

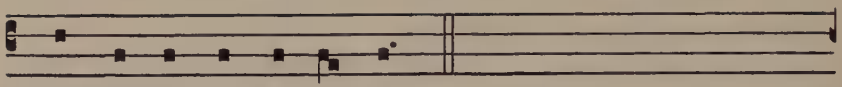
That it may please thee to increase the number of the Ministers of thy Church, that the Gospel may be preached to all peo-ple; *We beseech*, etc.

That it may please thee to hasten the fulfilment of thy purpose that thy Church may be one; *We beseech*, etc.



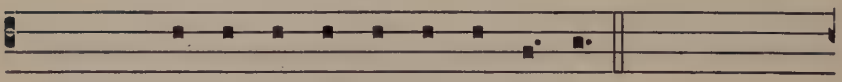
That it may please thee to grant that we, with all thy saints, may be partakers of thy everlasting kingdom; *We beseech*, etc.



Lord, have mer - cy up - on us. *Christ, have mer - cy up- on us.*

Lord, have mer - cy up - on us.

OUR Father, who art in heaven, Hallowed be thy Name. Thy kingdom come. Thy will be done, On earth as it is in heaven. Give us this day our daily bread. And forgive us our trespasses, As we forgive those who trespass against us. And lead us not into temptation, But deliver us from evil. Amen.

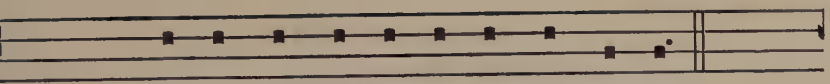
Minister. Hearken un-to our voice, O Lord, when we cry un-to thee;



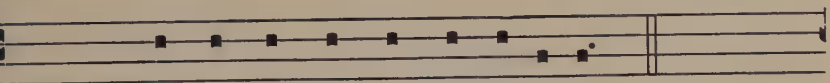
Answer. Have mer-cy up - on us and hear us.

Minister. O Lord, a - rise, help us;

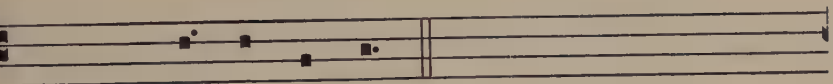
Answer. And de - liv - er us for thy Name's sake.



Minister. Let thy Priests be clothed with righteousness;



Answer. And let thy saints sing with joyfulness.

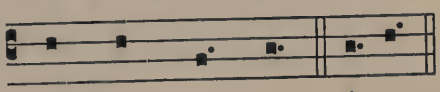


Minister. Lord, hear our prayer;

Answer. And let our cry come un - to thee.

Let us pray.

O GOD, who dost ever hallow and protect thy Church; Raise up therein, through thy Spirit, good and faithful stewards of the mysteries of Christ, that by their ministry and example thy people may abide in thy favour and be guided in the way of truth; through Jesus Christ our Lord, who liveth and reigneth with thee in the unity of the same Spirit ever, one God, world with - out end. *A-men.*



APPENDIX A

The Invitatory Antiphons

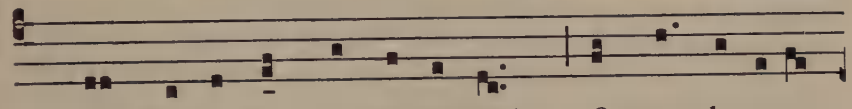
And

Venite, exultemus Domino

The Invitatory Antiphons at Morning Prayer

On the Sundays in Advent

Mode I



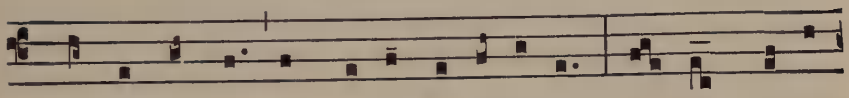
Our King and Sa - viour draweth nigh: O come, let us a -

Tone I First Ending

dore him.

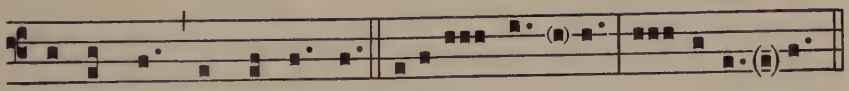
On Christmas Day and until the Epiphany

Mode II



Al - le - lu - ia. Un - to us a child is born: O come, let us

Tone II First Ending



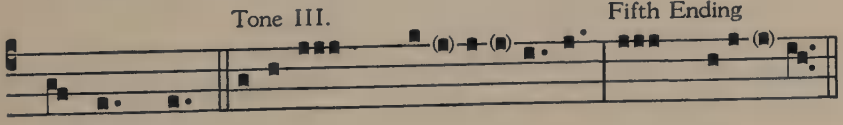
a-dore him. Al - le - lu - ia.

On the Epiphany, and seven days after, and on the Feast of the Transfiguration

Mode III

The Lord hath man - i - fest - ed forth his glo - ry: O come, let us

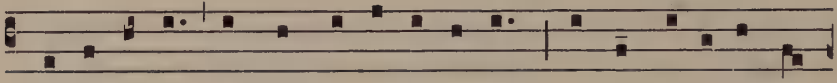
Tone III. Fifth Ending



a - dore him.

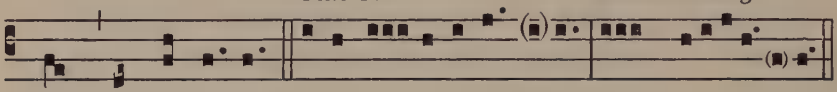
On Monday in Easter Week and until Ascension Day

Mode IV, trans.



Al - le - lu - ia. The Lord is ri - sen in-deed: O come, let us a - dore

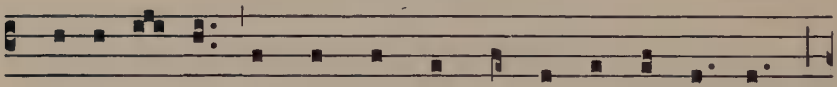
Tone IV Fourth Ending



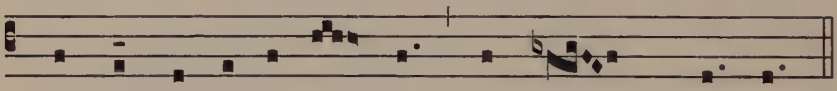
him. Al - le - lu - ia.

On Ascension Day and until Whitsunday

Mode V



Al - le - lu - ia. Christ the Lord as - cend-eth in - to hea - ven;

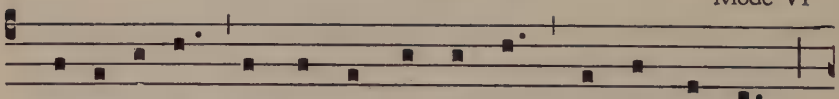


O come, let us a - dore him. Al - le - - - lu - ia.

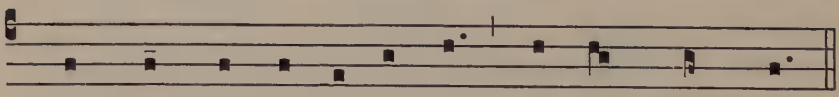
Tone V First Ending

On Whitsunday and six days after

Mode VI

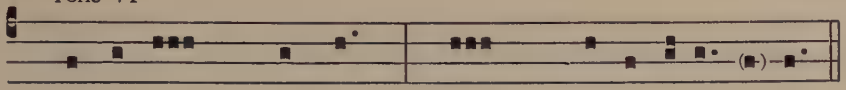


Al - le - lu - ia. The Spir - it of the Lord fill - eth the world:



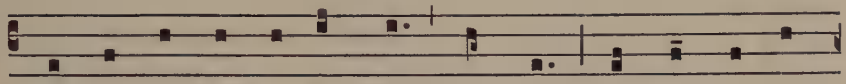
O come, let us a - dore him. Al - le - lu - ia.

Tone VI



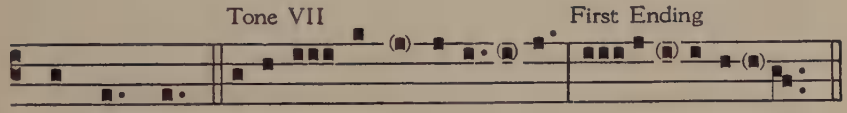
On Trinity Sunday

Mode VII



Fa-ther, Son, and Ho-ly Ghost, one God: O come, let us

Tone VII First Ending



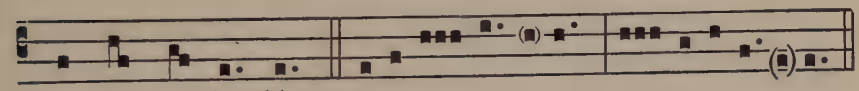
a - dore him.

On the Purification and the Annunciation

Mode VIII

The Word was made flesh, and dwelt a-mong us; O come,

Tone VIII First Ending



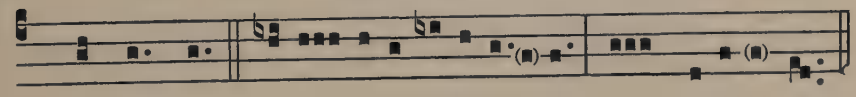
let us a - dore him.

On other Festivals for which a proper Epistle and Gospel are ordered

Mode VIII ?

The Lord is glor - ious in his saints: O come, let us

The Irregular Tone, Peregrinus



a - dore him.

Venite, exultemus Domino

Pointed for Chanting to Psalm Tones printed above

In this method of pointing, the figures 1 to 8, corresponding to the eight Psalm Tones, (with P representing *Tonus Peregrinus*), are printed above the first syllable in each half verse which changes from the Reciting Note. The Intonation is used only at the beginning of the first verse, and moves at the same pace as the Recitation. Traditionally, the first half verse is sung by one or more Cantors, the Choir joining in at the second half verse, and continuing the verses antiphonally from side to side. *Gloria Patri* is sung in the regular antiphonal alternation; but if no Antiphon follows, the words "world without end. Amen." may be sung by the full Choir. Musical completeness undoubtedly inspired the ancient custom of repeating the Invitatory Antiphon after *Gloria Patri*. It was also sung, in whole or in part, after verses 2, 4, 7, 9, and11.

Venite, exultemus Domino

O COME, let us sing un-to the LORD; * let us heartily rejoice in the strength of our sal-vation.

2 Let us come before his pres-ence with thanks-giv-ing; * and show our-selves glad in him with psalms.

3 For the LORD is a great God; * and a great King a-bove all gods.

4 In his hand are all the cor-ners of the earth; * and the strength of the hills is his also.

5 The sea is his, and he made it; * and his hands pre-par-ed the dry land.

6 O come, let us wor-ship and fall down, * and kneel before the LORD our Maker.

7 For he is the Lord our God; * and we are the people of his pasture, and the sheep of his hand.

‡8 O worship the LORD in the P37 4 beau-ty of 258 16 ho-li-ness; * let the 4 15678 P23 whole earth stand in awe of him.

9 For he cometh, for he P3 com-eth to 47 judge the 16 earth 258; * and with righteousness to judge the world, and the 4 15678 peo- P23 ples with his truth.

Glory be to the P37 Fa-ther, and to 4 the 16 Son, 258 * and to 4 15678 P23 the Ho-ly Ghost;

As it was in the beginning, † is now, and P 347 ev-er 12568 shall be, * world 457 18 P236 without end. Amen.

When Psalm 95 *is used in this place, the following verses take the place of those following the* ‡ *above.*

‡8 Today if ye will hear his P voice, 37 har-den 4 not 16 your 258 hearts, * as in the provocation, and as in the day of tempta-tion 4 15678 P23 in the wilderness;

9 When P 347 your fa-thers 258 temp-ted 16 me, * proved 4 me, 15678 P23 and saw my works.

10 Forty years long was I grieved with this P 37 gen-er-a-tion 4 16 and 258 said, * It is a people that do err in their hearts, for they 4 15678 P23 have not known my ways:

11 Unto whom P I 37 sware 4 in 16 my wrath 258 * that they should not en-ter 46 1578 P23 in-to my rest.

Glory be to the P37 Fa-ther, and to 4 the 16 Son, 258 * and to 4 15678 P23 the Ho-ly Ghost;

As it was in the beginning, † is now, and P 347 ev-er 12568 shall be, * world 457 18 P236 without end. Amen.

The Invitatory Antiphons

Pointed for Anglican Chanting

A syllable in heavy-faced type should be sung to two notes of the Inflection.

Two syllables followed by a dot should be sung to a single note of the Inflection, repeated; thereby substituting in that measure of the chant triple rhythm for duple.

On the Sundays in Advent.

1 Our King and Saviour | draweth nigh;
* O come, let | us **adore** him.

On Christmas Day and until the Epiphany.

2 Alleluia. Unto us a | child is born;
* O come, let us adore him. | Alleluia.

On the Epiphany and seven days thereafter, and on the Feast of the Transfiguration.

3 The Lord hath manifested forth his | **glory**;
* O come, let | us **adore** him.

On Monday in Easter Week, and until Ascension Day.

4 Alleluia. The Lord is | risen · indeed;
* O come, let us adore him. | Alleluia.

On Ascension Day and until Whitsunday.

5 Alleluia. Christ the Lord ascendeth | into heav'n;
* O come, let us adore him. | Alleluia.

On Whitsunday and six days after.

6 Alleluia. The Spirit of the Lord | filleth · the world;
* O come, let us adore him. | Alleluia.

On Trinity Sunday.

7 Father, Son, and Holy Ghost, | **one** God;
* O come, let | us **adore** him.

On the Purification and the Annunciation.

8 The Word was made flesh, and dwelt a|**mong** us;
* O come, let | us **adore** him.

On other Festivals for which a proper Epistle and Gospel are ordered.

9 The Lord is glorious | in his saints;
* O come, let | us **adore** him.

Venite, exultemus Domino

Pointed for Anglican Chanting

O COME let us sing | unto · the Lord;
* let us heartily rejoice in the strength of | our salvation.

2 Let us come before his presence with thanks|giving;
* and show ourselves | glad in him with psalms.

3 For the Lord is a | **great** God;
* and a great | King above all gods.

4 In his hand are all the corners | of the earth;
* and the strength of the hills is | **his** also.

5 The sea is his and he | **made** it;
* and his hands pre|par-ed · the **dry** land.

6 O come let us worship and | **fall** down,
* and kneel before the | Lord our **Mak**er.

7 For he is the | Lord our God;
* and we are the people of his pasture,
and the | sheep of **his** hand.

†8 O worship the Lord in the beauty of | holiness;
* let the whole earth | stand in awe of him.

9 For he cometh, for he cometh to | judge the earth;
* and with righteousness to judge the world,
and the | peoples with his truth.

Glory be to the Father and | to the Son,
* and | to the Holy Ghost;

As it was in the beginning, is now and | ever · shall be,
* world without | **end.** Amen.

The additional verses of Psalm 95, *when used in this place.*

†8 To-day if ye will hear his voice, harden | not your hearts
* as in the provocation,
and as in the day of temptation | in the wilderness;

9 When your fathers | tempted me,
* prov-ed | me, and saw my works.

10 Forty years long was I griev-ed with this gener|ation · and said,
* It is a people that do err in their hearts,
for they | have not known my ways:

11 Unto whom I | sware in · my wrath,
* that they should not enter | into **my** rest.

APPENDIX B

Variant Melodies

For the

Choral Service

Alternative Tone for the Collect

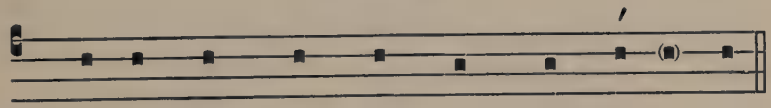
At Morning and Evening Prayer, and at the Holy Communion

The following Tone, still widely in use, with slight variants, is the most ancient manner of singing the Collects. It consists of an Inflection sung at the close of the first or second phrase, preferably ending with an unaccented syllable; and likewise sung at the close of the first or second phrase of the Doxology: and of a Cadence with one fixed accent and two preparatory notes, sung at the end of the Petition and of the Doxology. The Reciting Note is *la;* and after the Inflection, the Cadence, or any other pause, the first syllable of the ensuing phrase, like the first syllable of the Collect, is sung to *sol.* If the Collect closes with the short ending, the second Inflection is omitted.

The Inflection

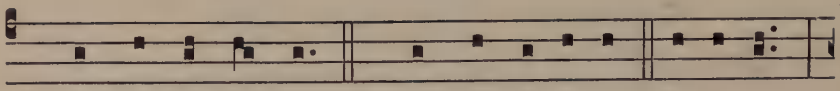
I Advent	cast	a	-	way	the	works	of	dark	- ness,
St. John		beams		of	light	up -	on	thy	Church,
III Epiphany		look		up	- on	our	in -	firm - i	- ties,
Septuagesima		through		Je	- sus	Christ	our	Sa	- viour,
I Lent		Fa	-	ther	and	the	Ho -	ly	Ghost,
Easter Even				who	died,	and	was	bu -	ri - ed,

The Cadence

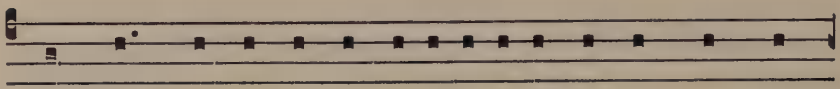


VI Epiphany	e -	ter	-	nal	and	glo -	ri	-	ous	king - dom;
III Lent		de	-	fence	a	- gainst	all		our	en - e - mies;
Easter Day		bring		the	same	to	good		ef -	fect;
I Advent		the		Ho	- ly	Ghost,	now	and	ev	- er.
St. Thomas		and		glo	- ry,	now	and	for	ev	- er - more.
St. Stephen				Me	- di	- a -	tor	and	Ad	- vo - cate.
Christmas				one	God,	world	with -	out	end.	
				through	Je	- sus	Christ	our	Lord.	

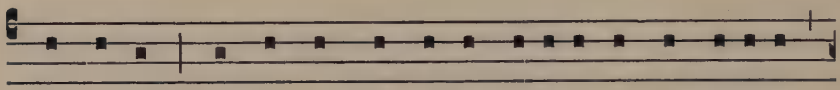
The Collect for Septuagesima noted in full



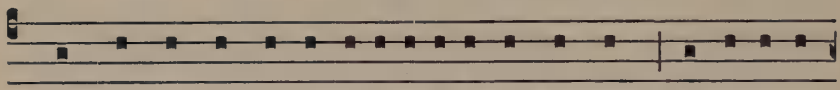
℣. The Lord be with you. ℟. And with thy spirit. Let us pray.



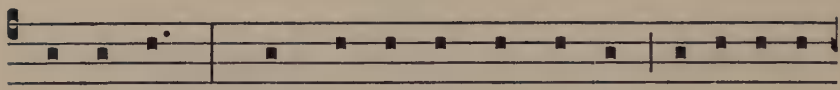
O LORD, we beseech thee favourably to hear the prayers of



thy people; that we, who are justly punished for our offences,

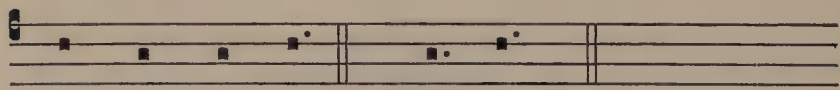


may be mer-ci-ful-ly delivered by thy goodness, for the glory



of thy Name; through Jesus Christ our Saviour, who liveth and

reigneth with thee and the Ho-ly Ghost ev-er, one God,



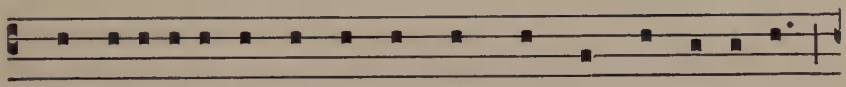
world with-out end. ℟. A-men.

Alternative Tone for the Epistle

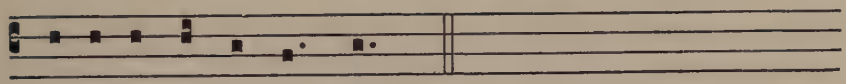
The following ancient melody, once in general use, may be preferred for the Epistle. It should be attempted only after minute and careful preparation, and by trained singers. It consists of recitation with a Medial Cadence of two fixed accents and one preparatory note,

at a colon, semi-colon, or other important pause: and of a Final Cadence of two fixed accents before a period. Questions are sung as above on page xv. A special Conclusion, which must always be most carefully adapted to the sense of the words, ends the Epistle. If a sentence in the Epistle be without a central pause, or be too short, the Medial Cadence is omitted.

The Announcement

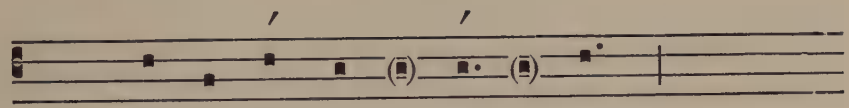


The Epistle is written in the fourth Chapter of Galatians,



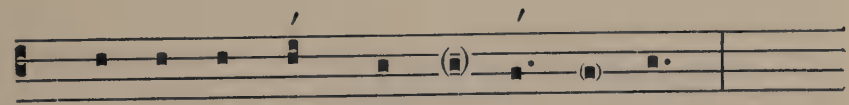
beginning at the first Verse.

The Medial Cadence



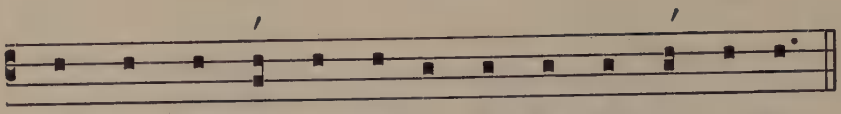
done of them in se - cret,
but to love one an - oth - er,
de - clare we un - to you,
ho - ly, ac - cep - ta - ble un - to God,
and ston - ed him.
if he thirst, give him drink:

The Final Cadence



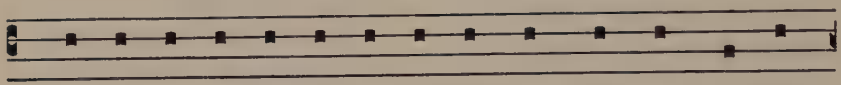
or a tink - ling cym - bal.
than when we be - lieve - ed.
giv - en to hos - pi - tal - i - ty.
show - eth mer - cy with cheer - ful - ness.
I will re - pay, saith the Lord.

The Conclusion

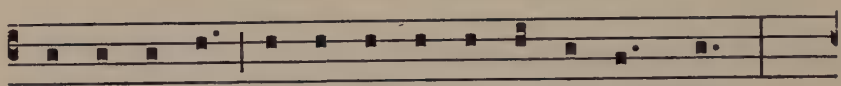


the ev - i - dence of things not seen.
for the flesh to ful - fil the lusts there-of.
and then shall ev - ery man have praise of God.
let no man des - pise thee.
ac - cess with con - fi - dence by the faith of him.

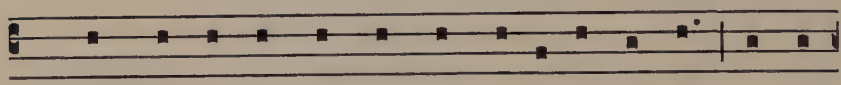
The Epistle for Septuagesima noted in full



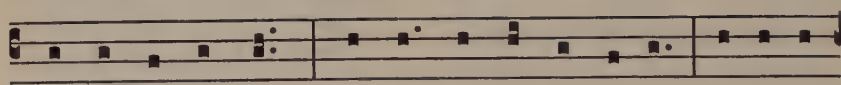
The E - pis - tle is writ-ten in the ninth Chap-ter of First



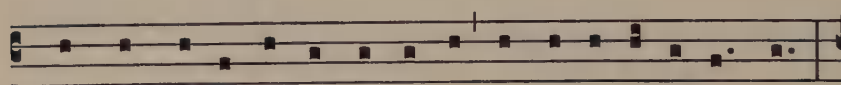
Co - rin - thi-ans, be - ginn-ing at the twenty-fourth Verse.



KNOW ye not that they which run in a race run all, but one



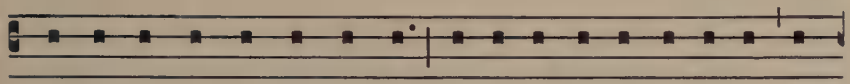
re - ceiv-eth the prize? So run, that ye may obtain. And ev-ery



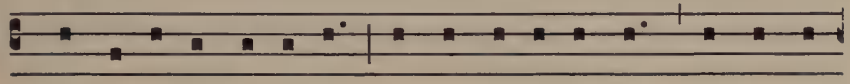
man that striveth for the mas-ter - y is temperate in all things.

Now they do it to obtain a corruptible crown; but we an in-cor-

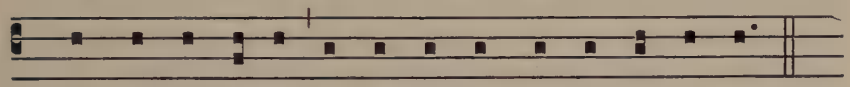
rupt-i-ble. I therefore so run, not as uncertainly; So fight I,



not as one that beateth the air: but I keep under my body, and



bring it in-to subjection: lest that by an-y means, when I have



preach-ed to others, I my-self should be a cast-a-way.

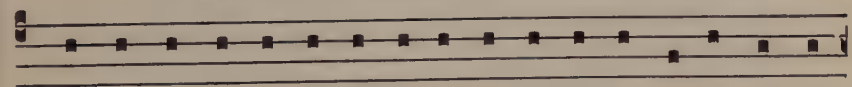
Alternative Tones for the Gospel

The following ancient melody, the oldest of several similar forms once in general use, may be preferred for the Gospel. The Reciting Note is *la*, as in the Alternative Tone for the Collects. Although the intervals are different owing to this changed Reciting Note, the forms of the Medial Cadence, the Question, and the Conclusion are the same as those just given for the Epistle. The Final Cadence before a period consists of a drop of a whole tone on the last accented syllable of each sentence.

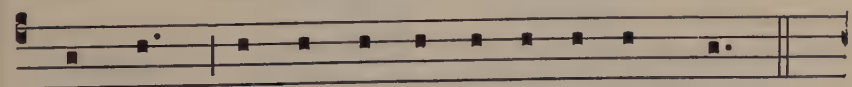
The Final Cadence

ac-	cord - ing	to	Saint	Mat -	thew.	
ac -	cord - ing	to	Saint	Mark.		
un -	to	him,	fol -	low	me.	
and	he	a -	rose,	and	fol -	low'd him.
		they	shall	be	com -	fort - ed.
			ye	shall	know	them.

The Gospel for St. Bartholomew's Day noted in full

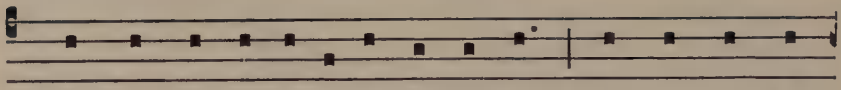


The Ho-ly Gospel is written in the twenty-second Chapter of



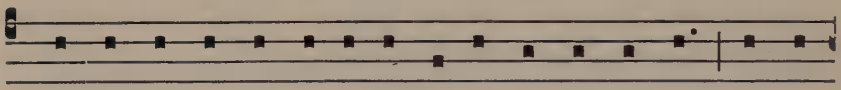
Saint Luke, be-ginn-ing at the twenty-fourth Verse.

℟. Glo-ry be to thee, O Lord.

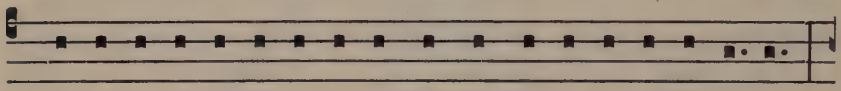


AND there was al-so a strife among them, which of them should

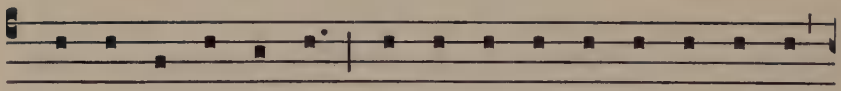
be ac-count-ed the great-est. And he said un-to them,



The kings of the Gentiles ex-er-cise lordship o-ver them; and they

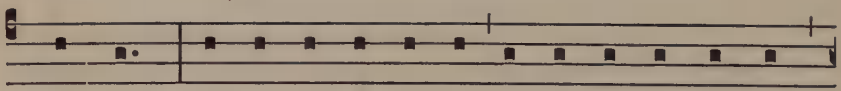


that ex-er-cise author-i-ty up-on them are call-ed ben-e-fact-ors.

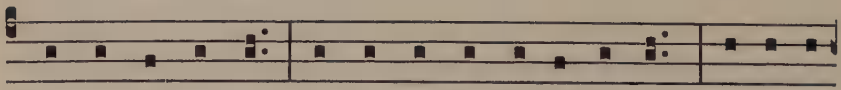


But ye shall not be so: but he that is greatest among you,

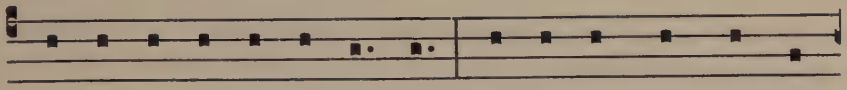
let him be as the younger; and he that is chief, as he that



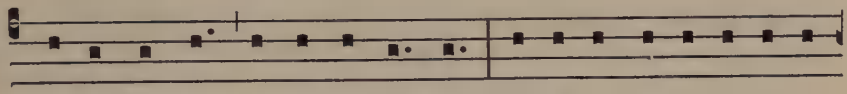
doth serve. For whether is greater, he that sit-teth at meat,



or he that serveth? is not he that sitteth at meat? but I am



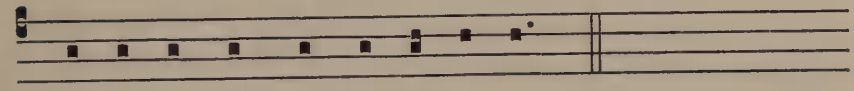
among you as he that serv-eth. Ye are they which have con-



tinued with me in my temptations. And I appoint un-to you a

kingdom, as my Fa-ther hath appointed unto me; that ye may

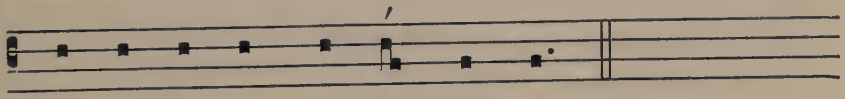
eat and drink at my ta-ble in my kingdom, and sit on thrones



judg-ing the twelve tribes of Is-ra-el.

Another form of this ancient Tone has *do* for the Reciting Note, and is precisely similar to the form given for the Epistle in every respect except the Final Cadence of each sentence. The Medial Cadence, the Question, and the Conclusion, are identical with those of the Epistle. *Gloria tibi* is sung as on page xvi.

The Final Cadence



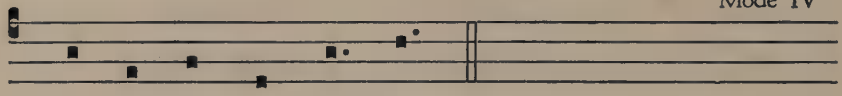
ac - cord - ing	to	Saint	Mat - thew.
ac - cord - ing	to	Saint	Mark.
un - to	him,	fol - low	me.
	a - rose	and	fol - low'd	him.
	they	shall	be	com - fort - ed.
		ye	shall	know	them.

The last accented syllable of the sentence is always sung to the clivis.

Alternative Intonations to the Creed

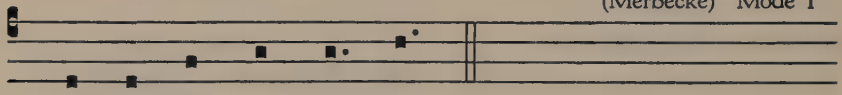
To be used only with their respective settings

Mode IV



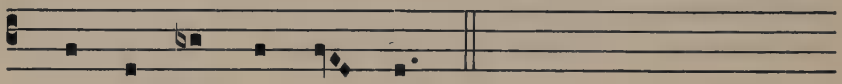
I be - lieve in one God.

(Merbecke) Mode I



I be - lieve in one God.

(Missa de Angelis) Mode V



I be - lieve in one God.

Optional Close of the Prayer for the Church

Our on - ly Me - di - a - tor and Ad - vo - cate. ℟. A - men.

Optional Close of the Prayer of Consecration

O Fa - ther Al - migh - ty, world with - out end. ℟. A - men.
or, world with - out end. ℟. A - men.

Alternative Intonation to Gloria in Excelsis

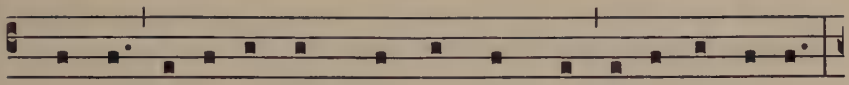
(Merbecke)

Mode IV

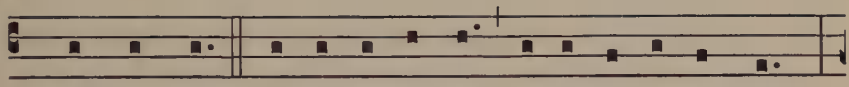
Glo - ry be to God on high.

Alternative Introduction and Lord's Prayer

Merbecke

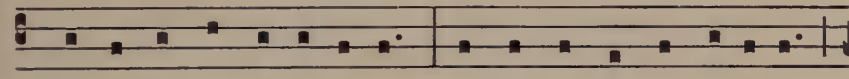


And now, as our Sa-viour Christ hath taught us, we are bold to say,

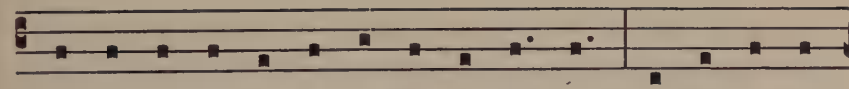


OUR Fa - ther, who art in hea-ven, Hal-low-ed be thy Name.

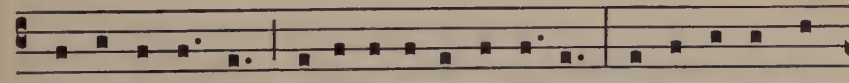
Thy kingdom come. Thy will be done, On earth as it is in heaven.



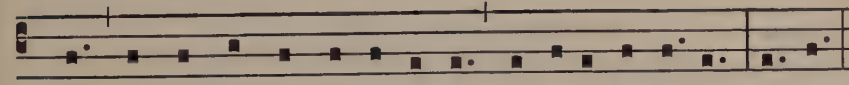
Give us this day our dai-ly bread. And for-give us our tres-pass-es,



As we for-give those who trespass a-gainst us. And lead us not



in-to temp-ta-tion, But de-liv-er us from e - vil. For thine is the king-



dom, and the pow-er, and the glo-ry, for ev-er and ev-er. A-men.

ORGAN ACCOMPANIMENTS
AND
VOCAL HARMONIES
TO
THE CHORAL SERVICE

AN INTRODUCTION TO THE HARMONIZATIONS

THE following harmonizations are provided for the guidance of organists who may wish to accompany as much of the unisonous chant of the several Offices as may be needful; and for the convenience of choirmasters who may desire to have certain of the melodies sung with vocal harmony by the choir. Unlike the melodies themselves, which have been set forth in the preceding chapters, and which, except for their adaptation to the English text, are traditionally authentic, and not properly subject to variation, instrumental accompaniment and vocal harmony are wholly of modern origin.

In the composition of the accompaniments here provided, the utmost care has been taken to follow the spirit and rhythm of the ancient musical idiom, and to conform to those methods of harmonization which are the approved practice of the best contemporary authorities: including strict adherence to Mode. Nevertheless, these accompaniments may fittingly be replaced by such other harmonizations, either composed or extemporary, as shall fulfil these conditions with equal fidelity.

It has been thought desirable to confine vocal harmony to the Preces and Suffrages at Morning and Evening Prayer, and to the Litany. All other portions of the Choral Service of Choir and Congregation should be sung in unison; although, if thought wiser, certain of them may be accompanied by the organ.

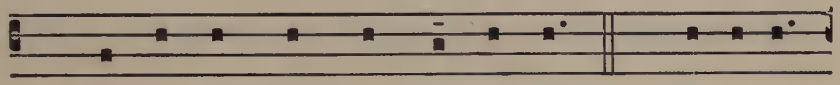
Note to Organists

The Chant of the Priest and of the Ministers should never be accompanied by the organ. When it is necessary to give the pitch of anything to be sung by them, or to play over an Intonation for the guidance of the Celebrant, the softest practicable stop should be employed.

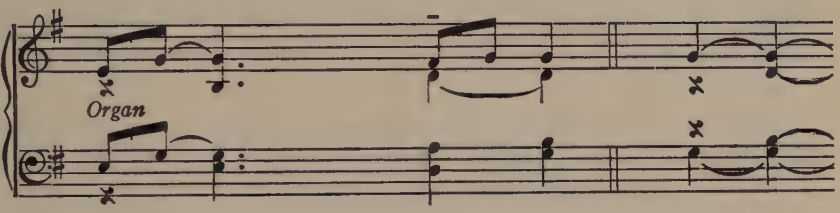
ORGAN ACCOMPANIMENTS

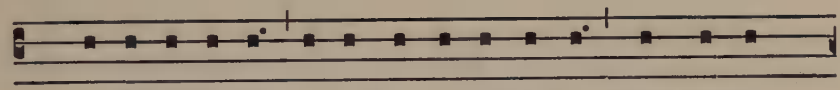
The Responses at Morning Prayer

The Preces

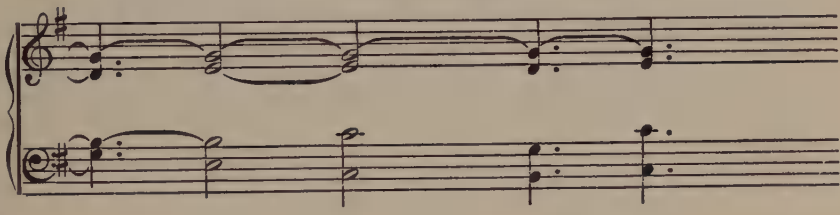


℟. And our mouth shall show forth thy praise. ℟. As it was

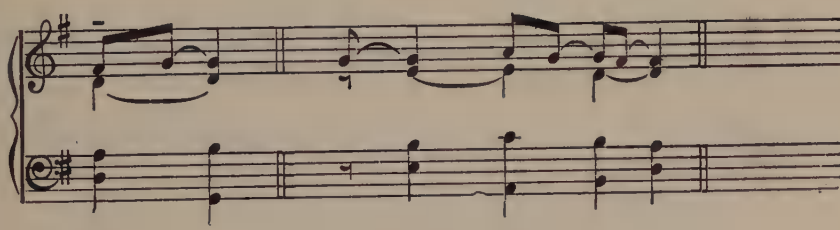




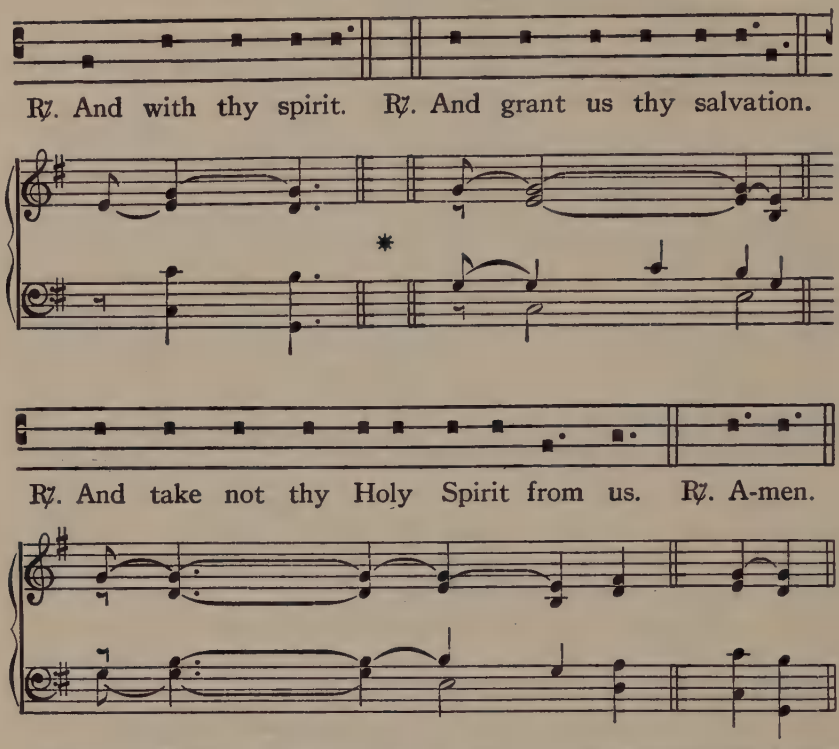
in the beginning, is now and ev-er shall be, world without



end. A-men. ℟. The Lord's Name be praised.

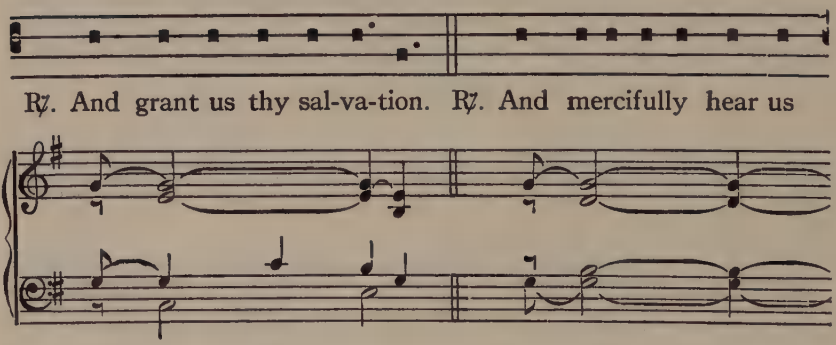


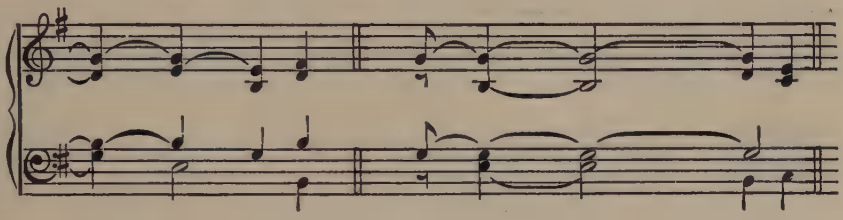
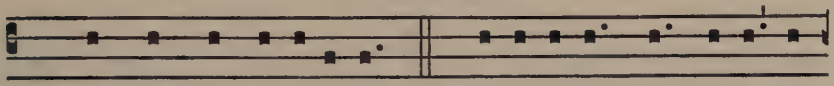
At *Dominus vobiscum* and the Suffrages



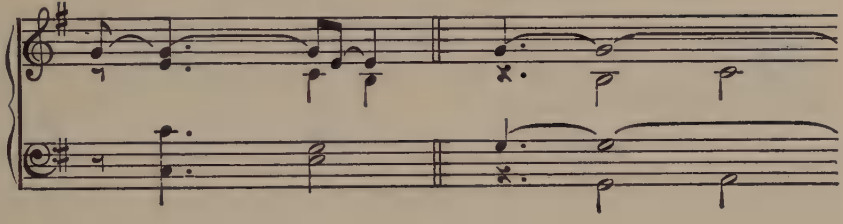
*If the Lord's Prayer is sung at this point, it is suggested that both the Lord's Prayer and the preceding Response, "And with thy spirit," be sung without accompaniment.

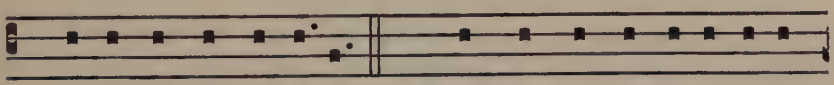
The Suffrages at Evening Prayer



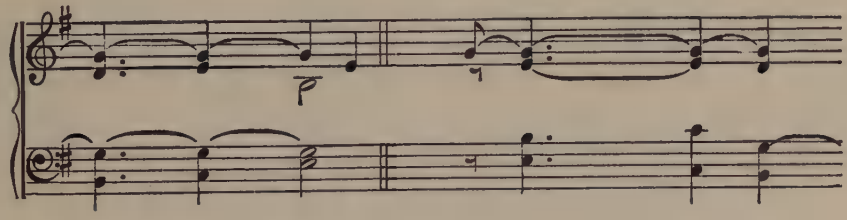
when we call up-on thee. ℟. And make thy chosen people joyful.



℟. And bless thine inheritance. ℟. For it is thou, Lord, only, that

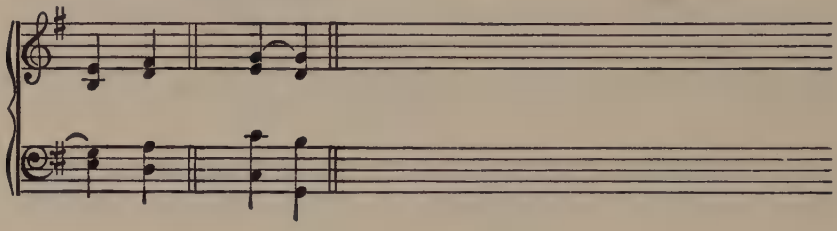




makest us dwell in safety. ℟. And take not thy Holy Spirit

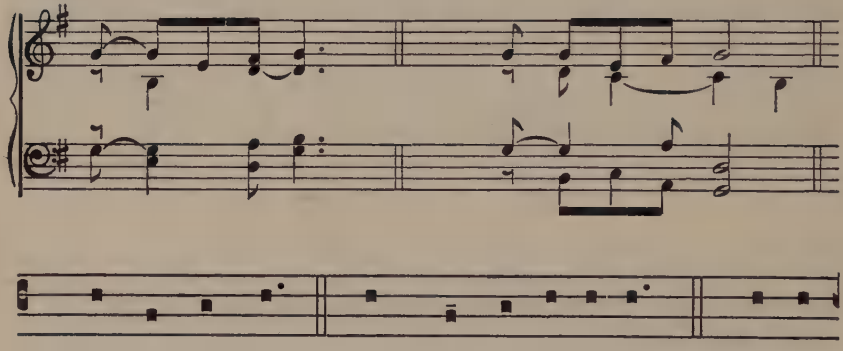


from us. ℟. A-men.

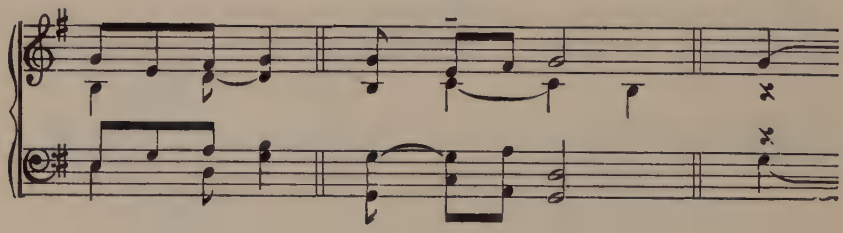


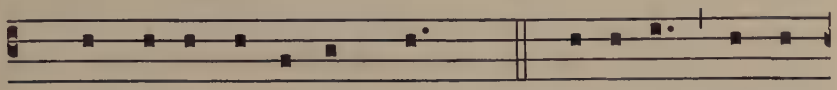
The Litany

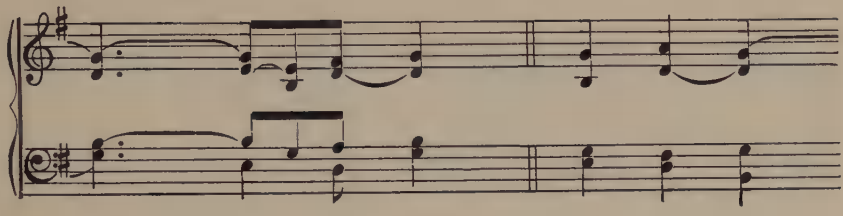
℟. Have mer-cy up-on us. *iij.* ℟. Have mer-cy up-on us.

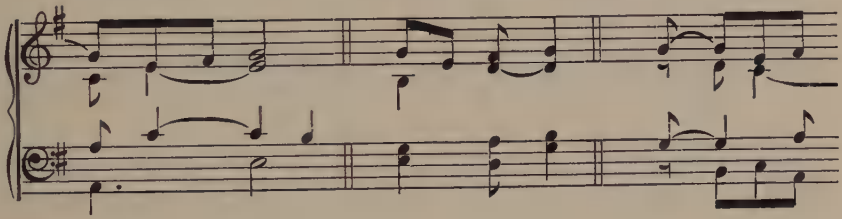


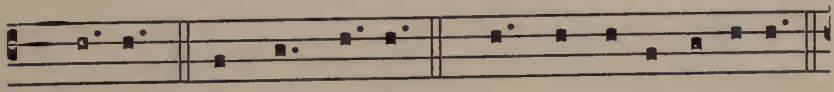
℟. Spare us, good Lord. ℟. Good Lord, de-liv-er us. *viij.* ℟. We be-



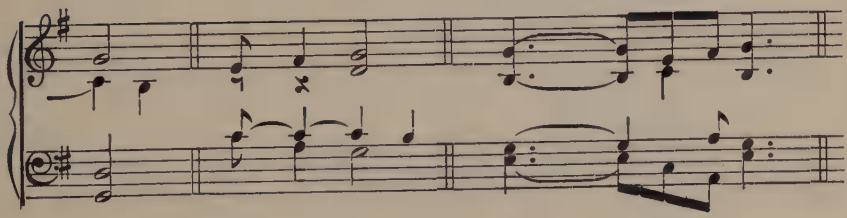


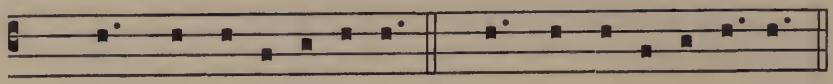
seech thee to hear us, good Lord. *xviij.* ℟. Son of God, we be -

seech thee to hear us. ℟. Grant us thy peace. ℟. Have mercy up -



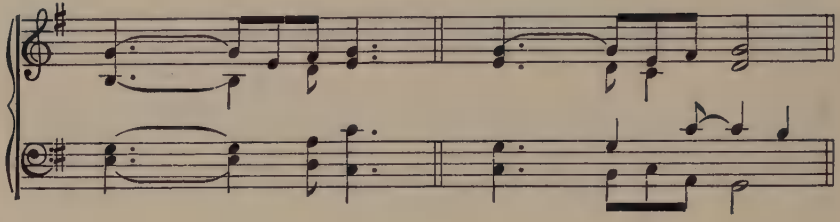


on us. ℟. O Christ, hear us. ℟. Lord, have mer-cy up-on us.

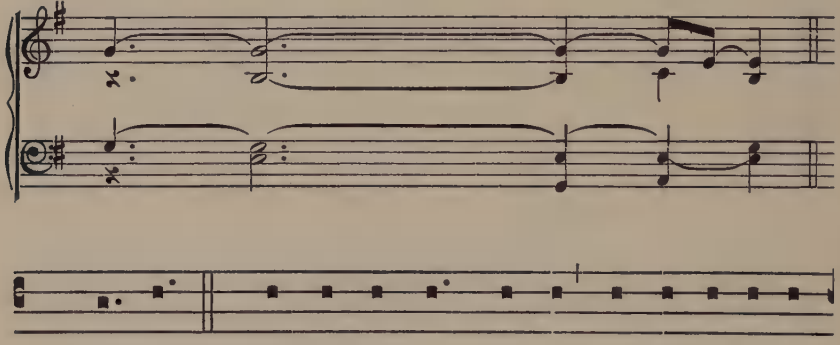


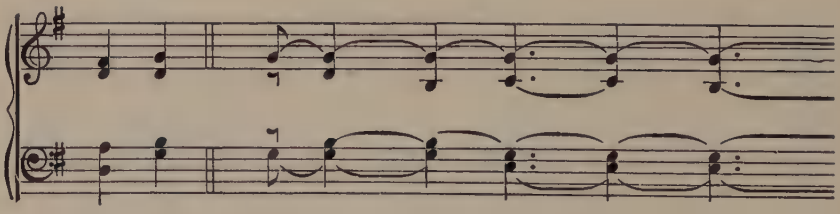


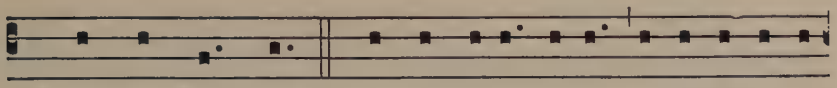
℣. Christ, have mercy up-on us. ℣. Lord, have mercy up-on us.



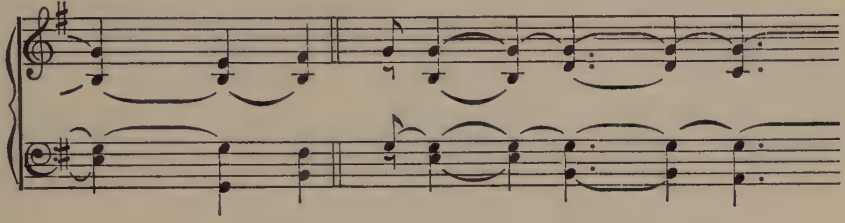
The Lord's Prayer *should be sung without accompaniment.*

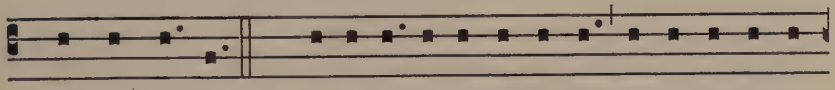
℣. Nei-ther re-ward us ac-cord-ing to our in - i - qui-ties.

℣. A-men. ℣. O Lord, a-rise, help us, and de-liv-er us



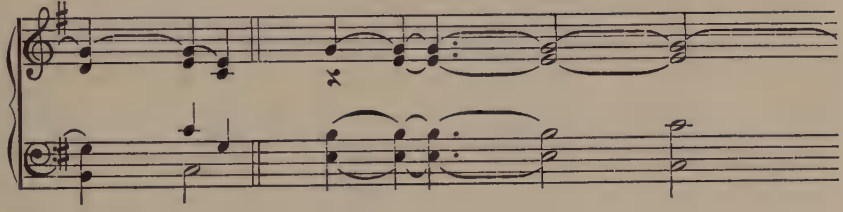


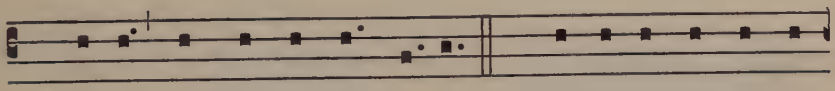
for thy Name's sake. ℣. O Lord, arise, help us, and de-liv-er us



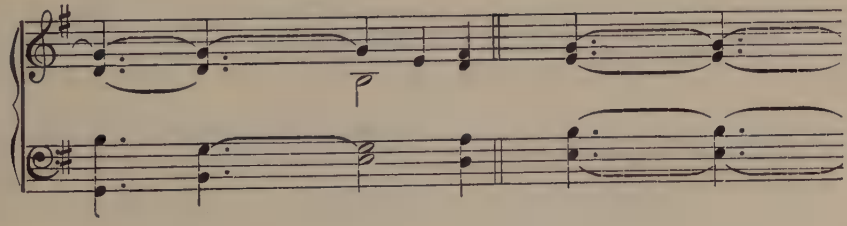


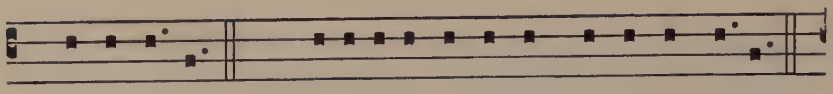
for thine honour. ℣. As it was in the beginning, is now, and ev-er



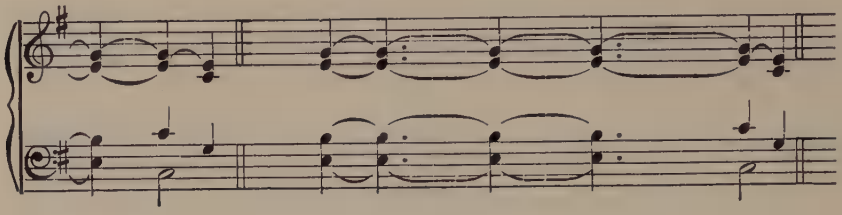


shall be, world without end. A-men. ℣. Graciously look up-on

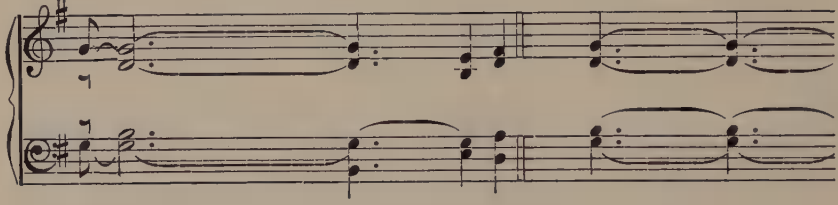


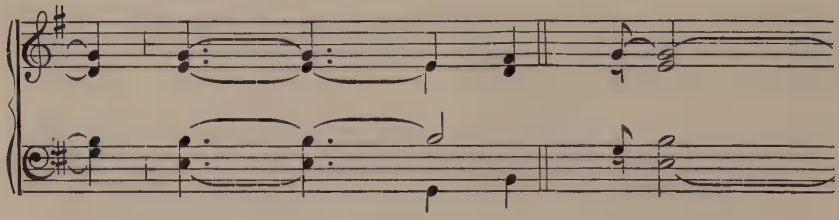
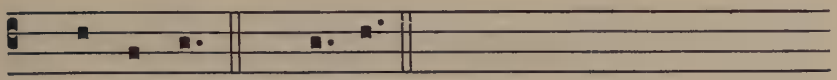


our afflictions. ℟. Mercifully forgive the sins of thy people.

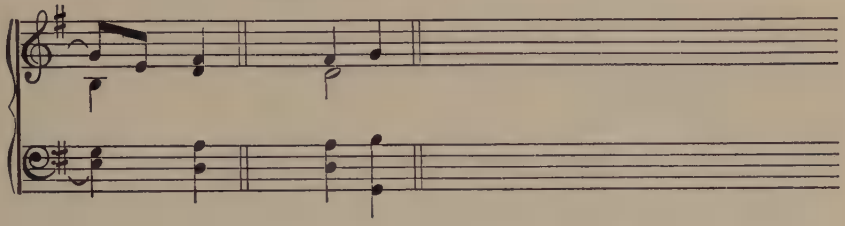


℟. O Son of David, have mercy up-on us. ℟. Graciously hear us, O



Christ; graciously hear us, O Lord Christ. ℟. As we do put our



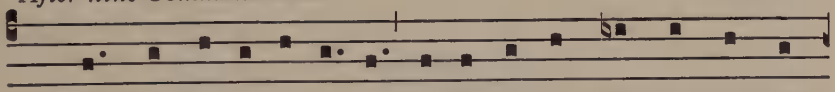
trust in thee. ℟. A-men.



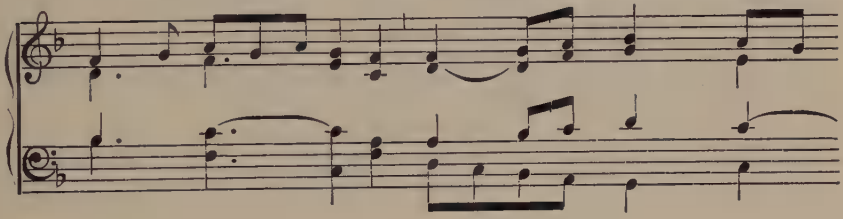
The Holy Communion

The Responses to the Decalogue

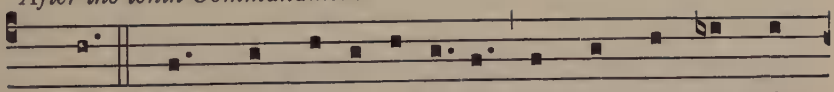
After nine Commandments Mode VI



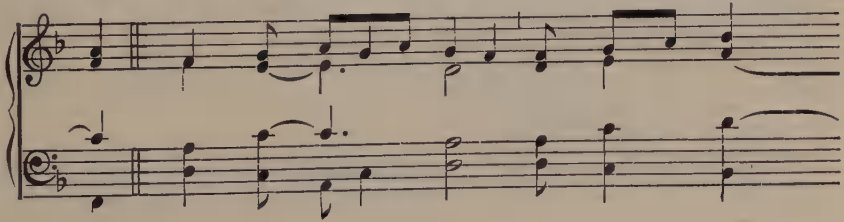
Lord, have mercy up-on us, and incline our hearts to keep this

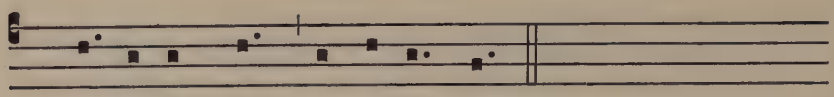


After the tenth Commandment

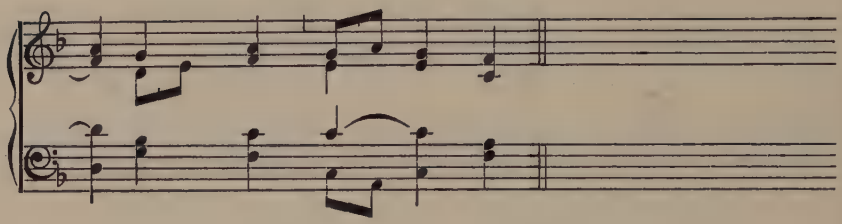


law. Lord, have mercy up-on us, and write all these thy





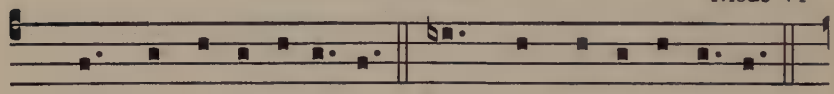
laws in our hearts, we beseech thee.



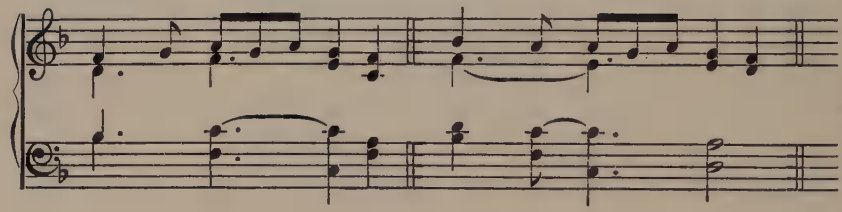
Kyrie eleison

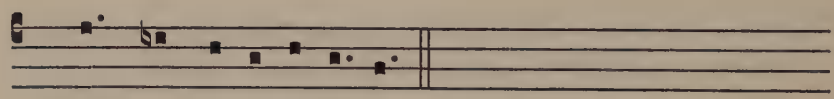
Merbecke

Mode VI

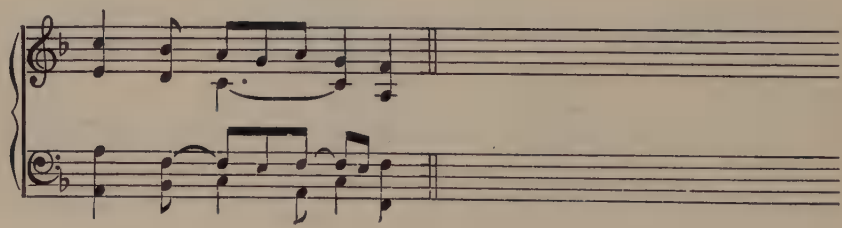


Lord, have mercy up-on us. Christ, have mercy up-on us.

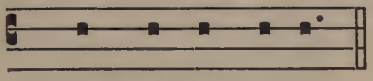




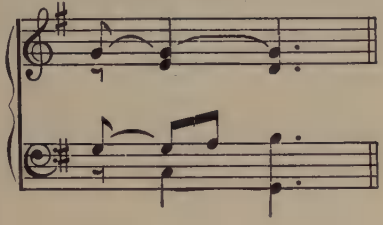
Lord, have mercy up-on us.



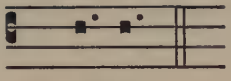
Before the Collect for the Day



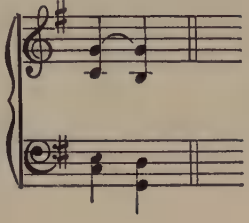
℣. And with thy spirit.



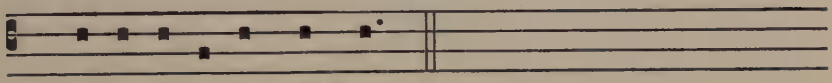
After the Collects



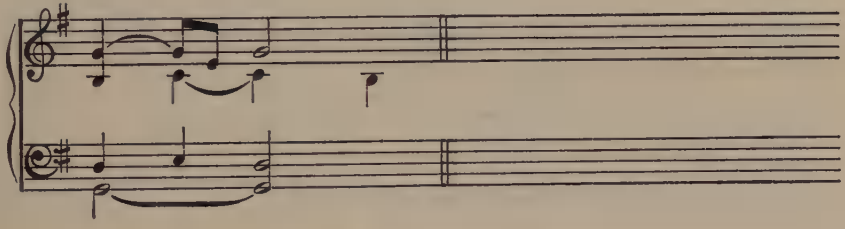
℣. A-men.



Gloria tibi

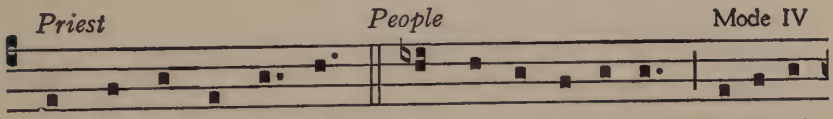


℣. Glory be to thee, O Lord.

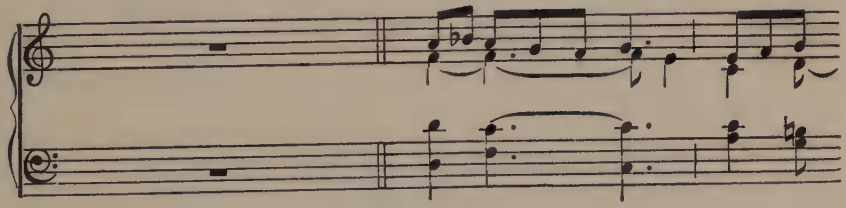
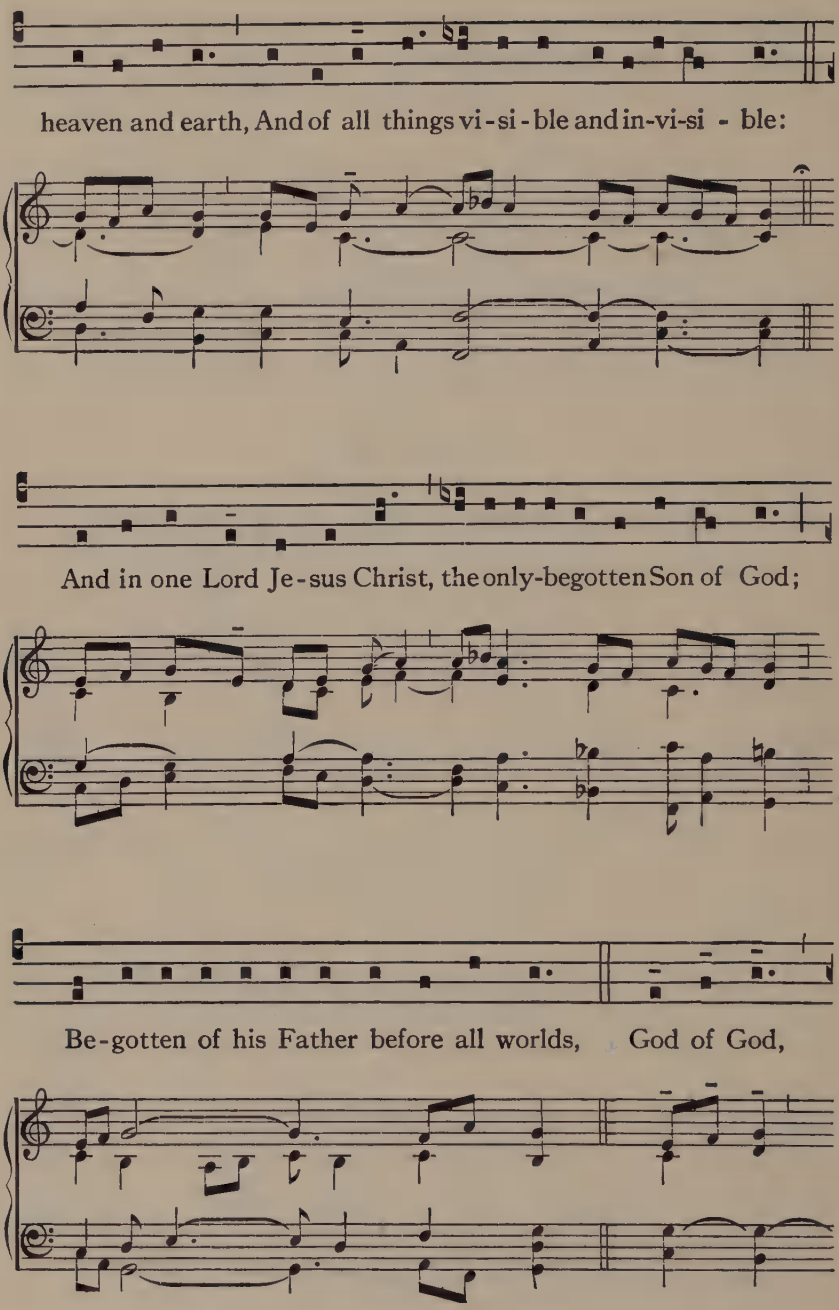


The Nicene Creed

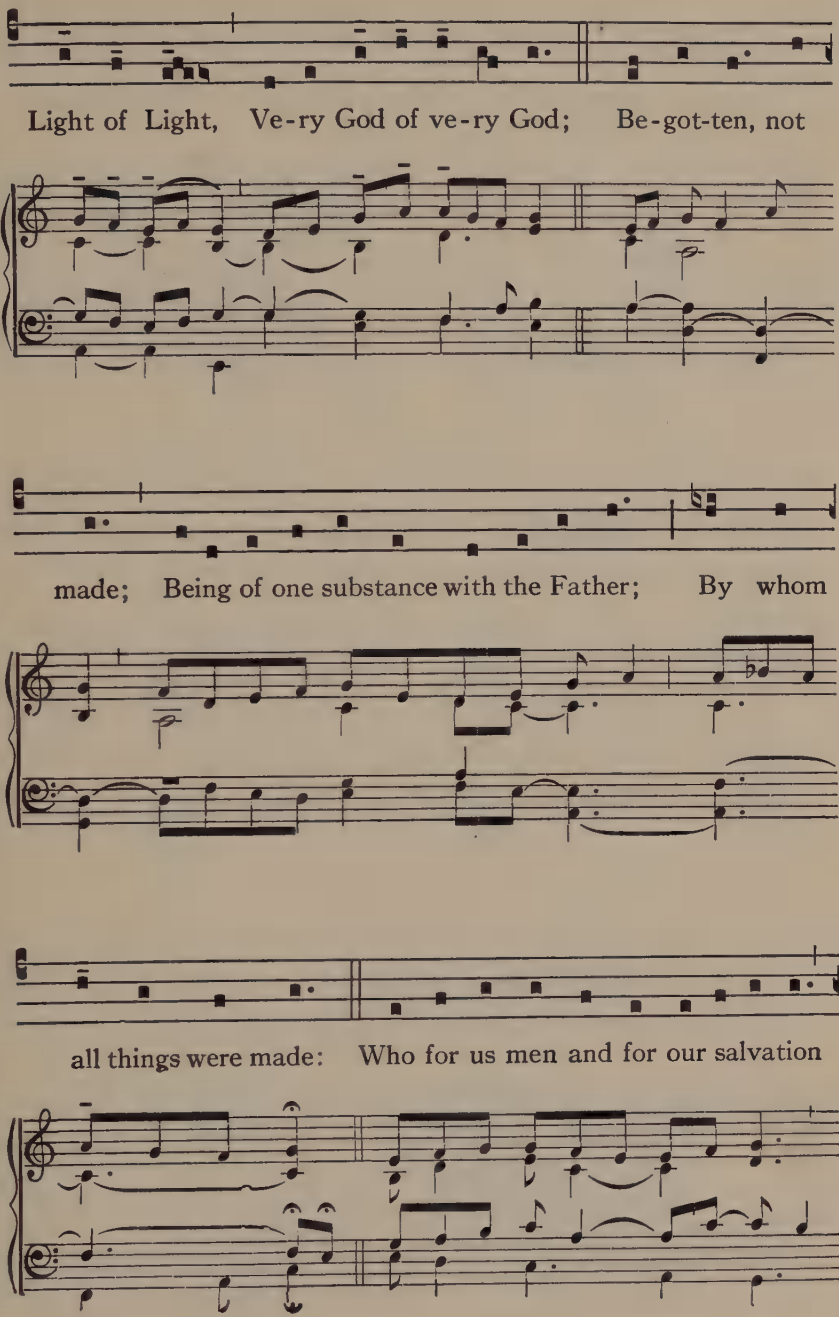
Priest *People* Mode IV

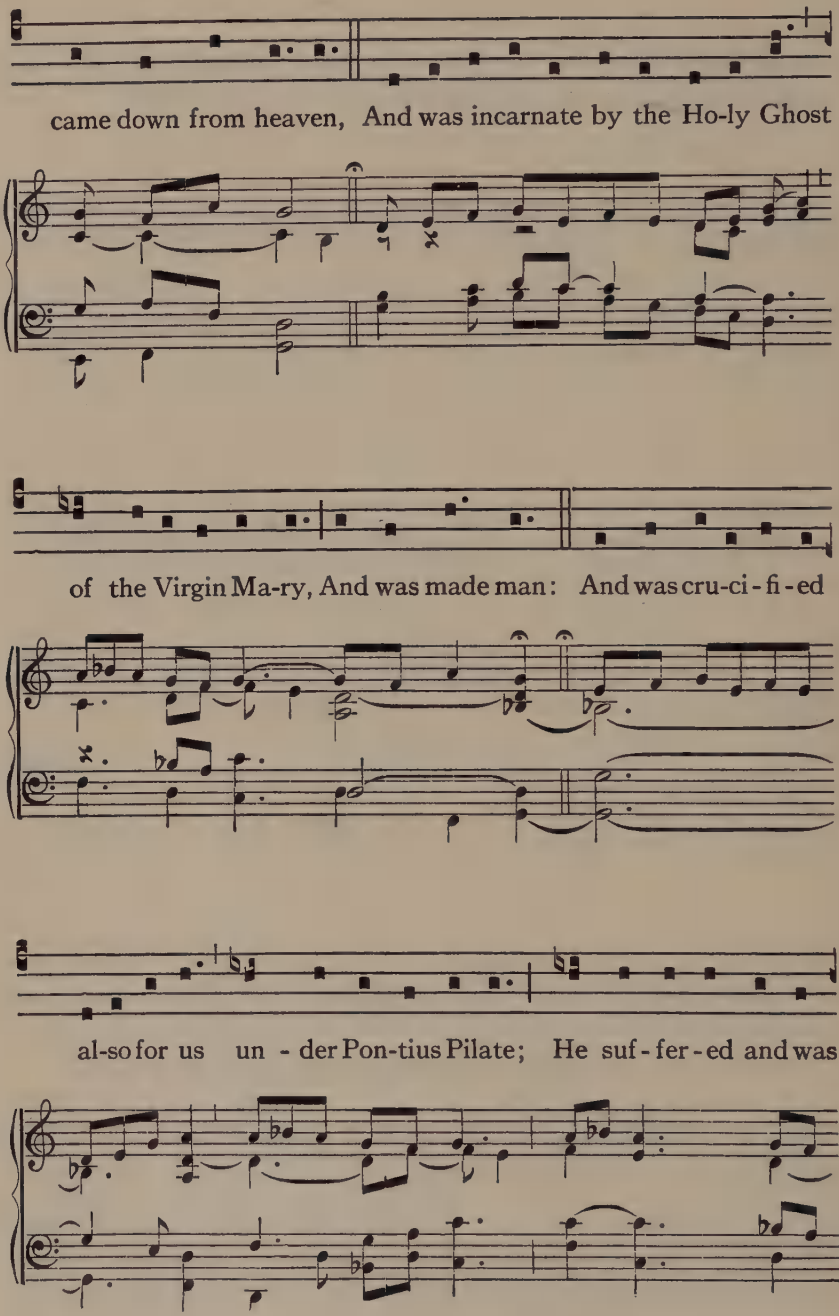


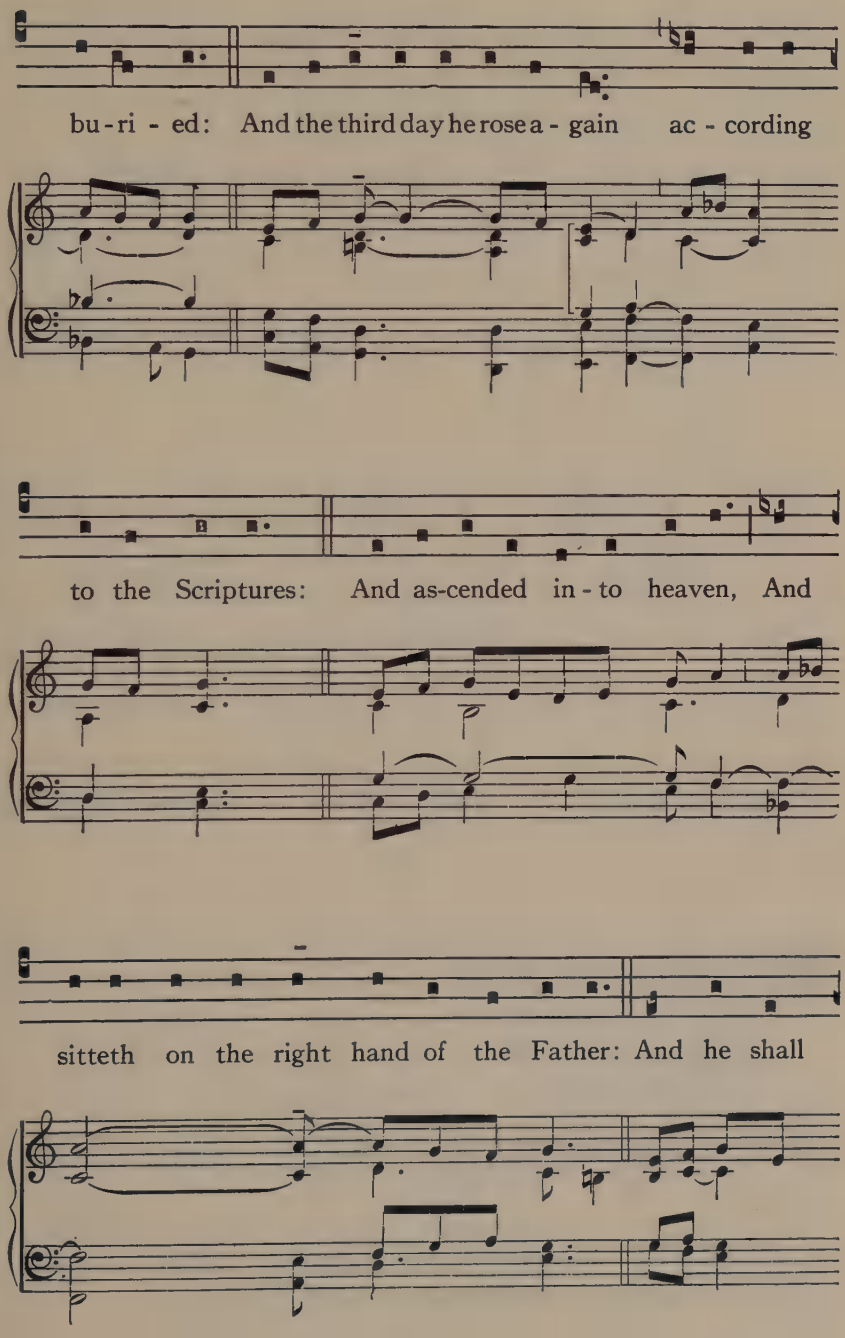
I BELIEVE in one God The Father Almighty, Maker of

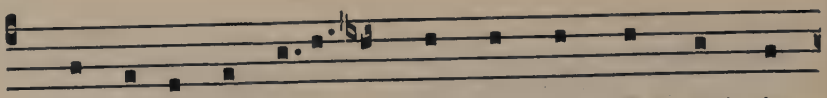


heaven and earth, And of all things vi-si-ble and in-vi-si - ble:
And in one Lord Je-sus Christ, the only-begotten Son of God;
Be-gotten of his Father before all worlds, God of God,

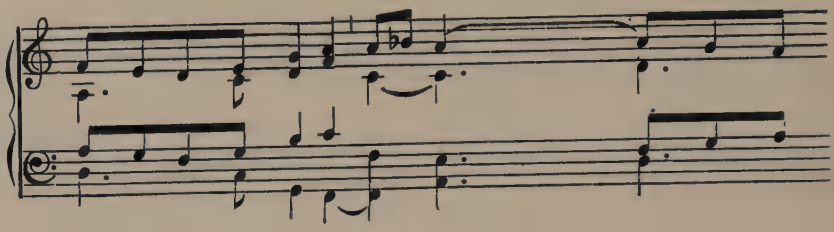

Light of Light, Ve-ry God of ve-ry God; Be-got-ten, not
made; Being of one substance with the Father; By whom
all things were made: Who for us men and for our salvation

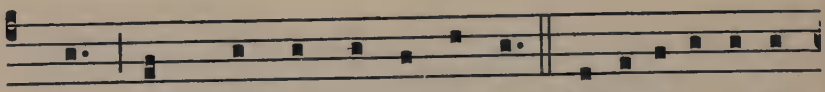

came down from heaven, And was incarnate by the Ho-ly Ghost
of the Virgin Ma-ry, And was made man: And was cru-ci-fi-ed
al-so for us un - der Pon-tius Pilate; He suf-fer-ed and was


bu - ri - ed: And the third day he rose a - gain ac - cording
to the Scriptures: And as-cended in - to heaven, And
sitteth on the right hand of the Father: And he shall

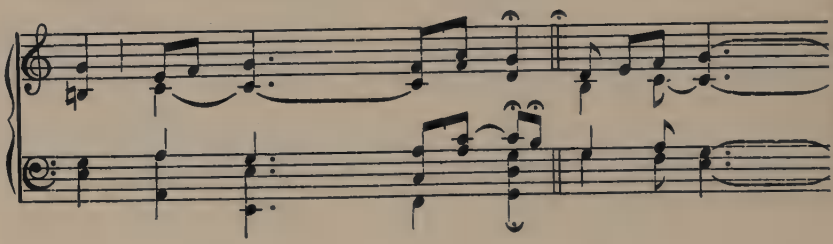


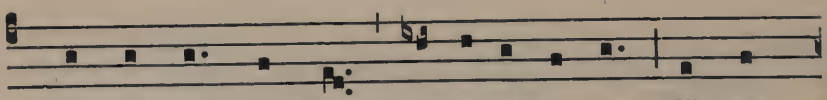
come again, with glory, to judge both the quick and the



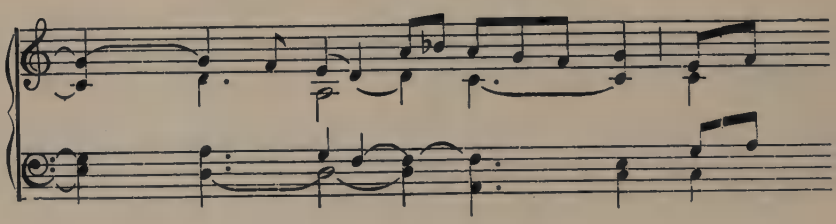


dead; Whose kingdom shall have no end. And I believe in the

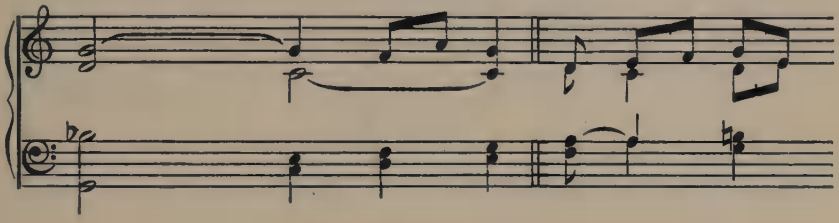


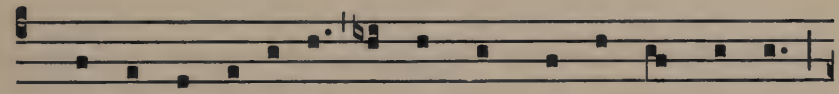


Ho - ly Ghost, The Lord, and Giver of Life, Who pro -

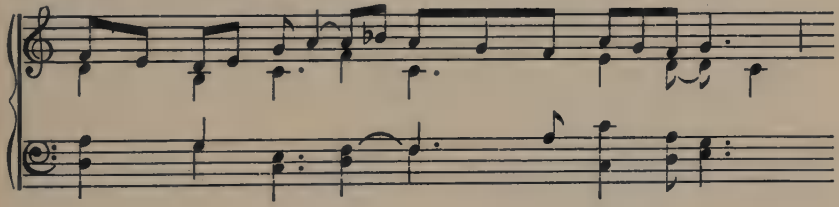


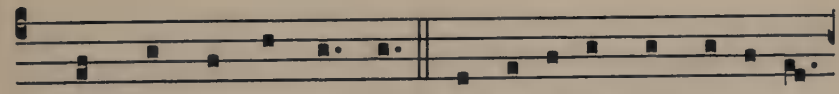
ceedeth from the Father and the Son; Who with the Father



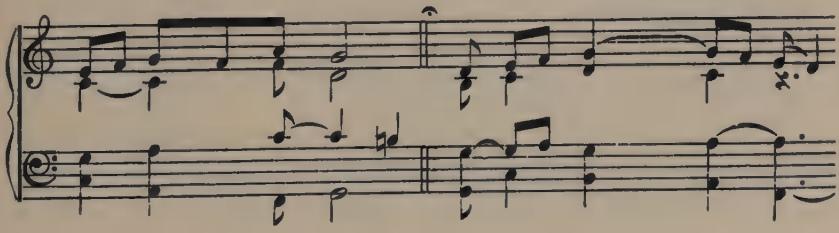


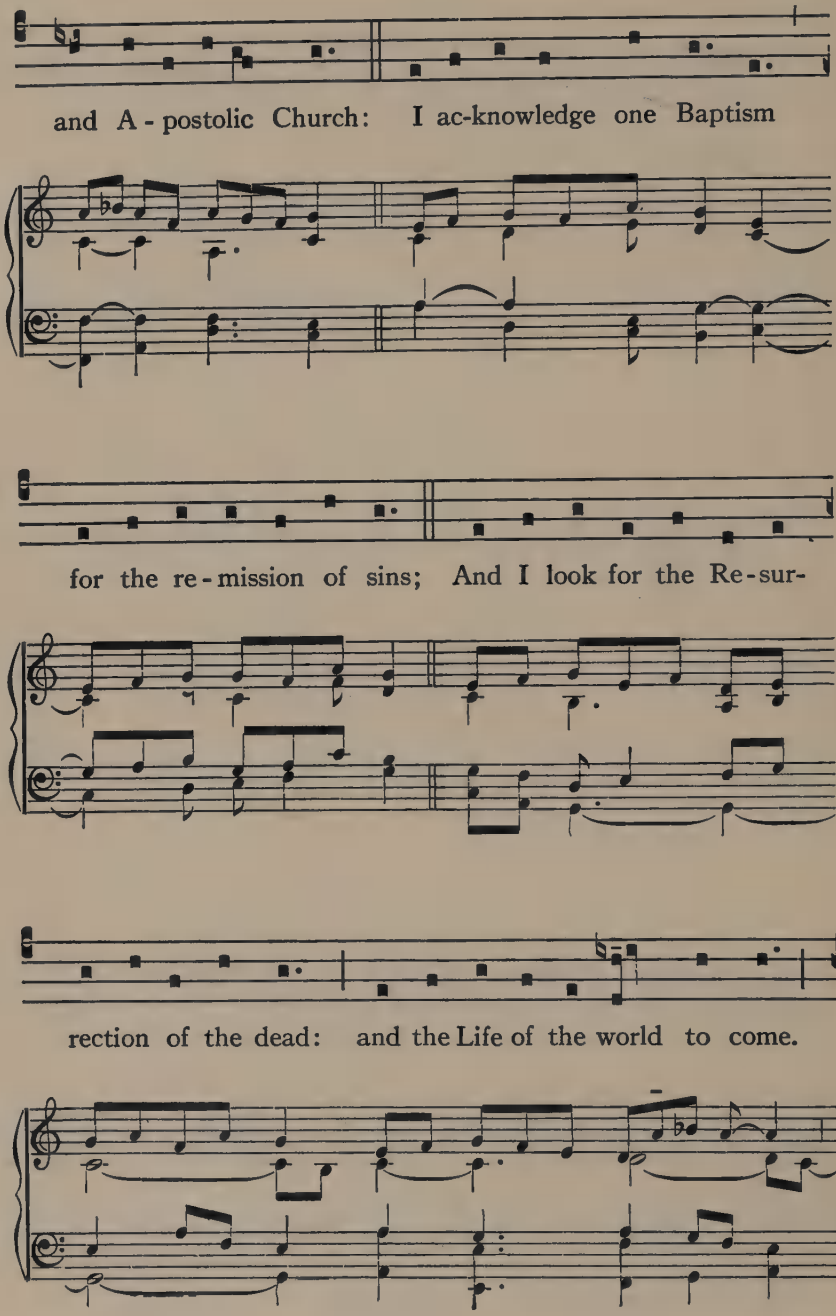
and the Son together is wor-shipp'd and glo - ri - fi - ed;

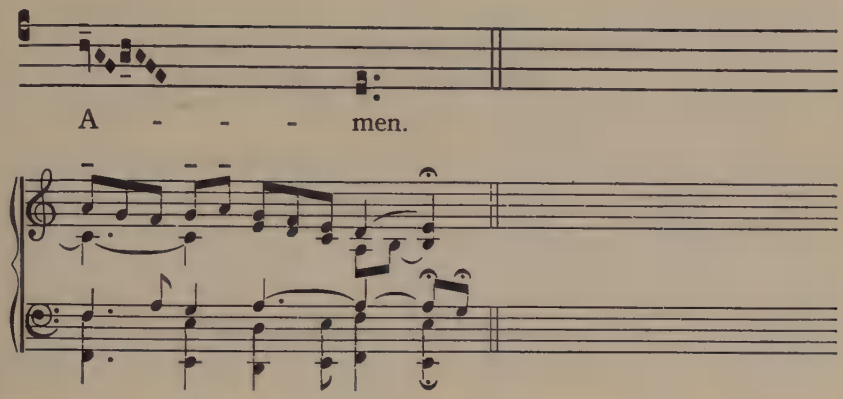




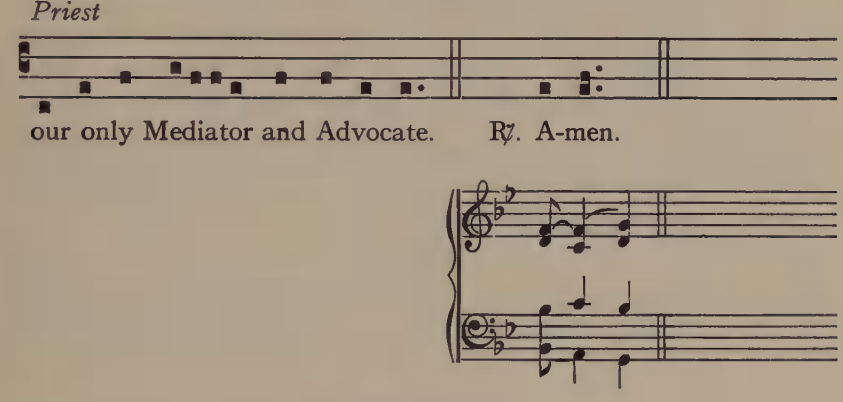
Who spake by the Prophets: And I believe One Catholic



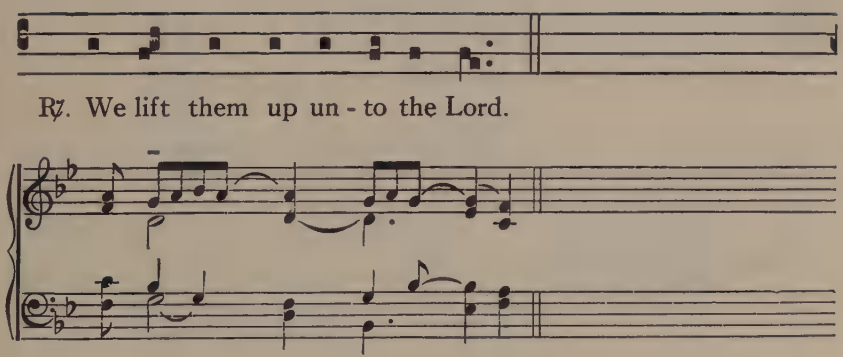

and A - postolic Church: I ac-knowledge one Baptism
for the re - mission of sins; And I look for the Re - sur-
rection of the dead: and the Life of the world to come.

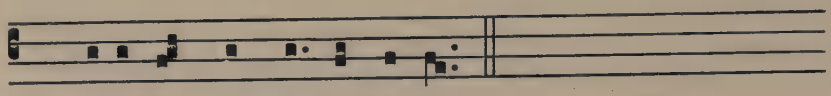


After the Prayer for the Church, if the ending be sung

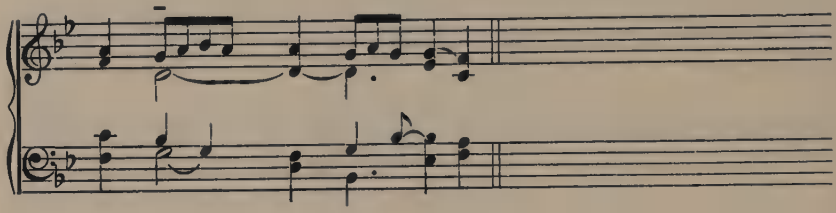


At *Sursum corda*



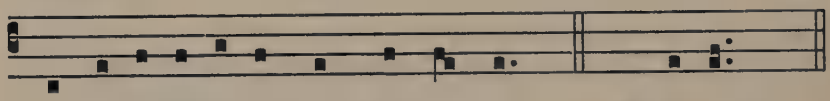


℟. It is meet and right so to do.

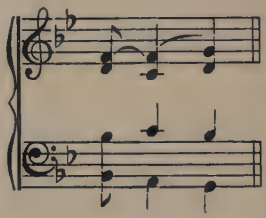


After the Prayer of Consecration, if the ending be sung

Priest



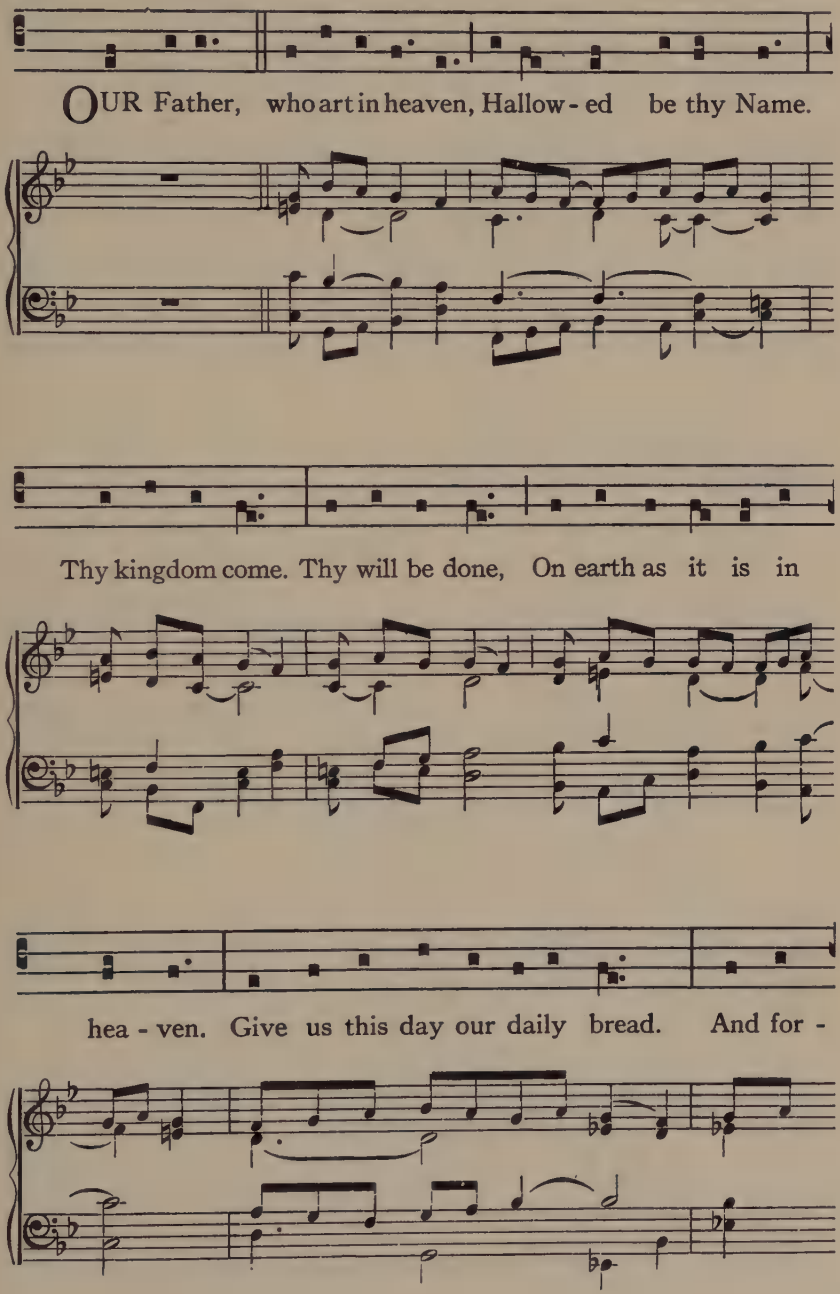
O Father Almighty, world without end. ℟. A-men.

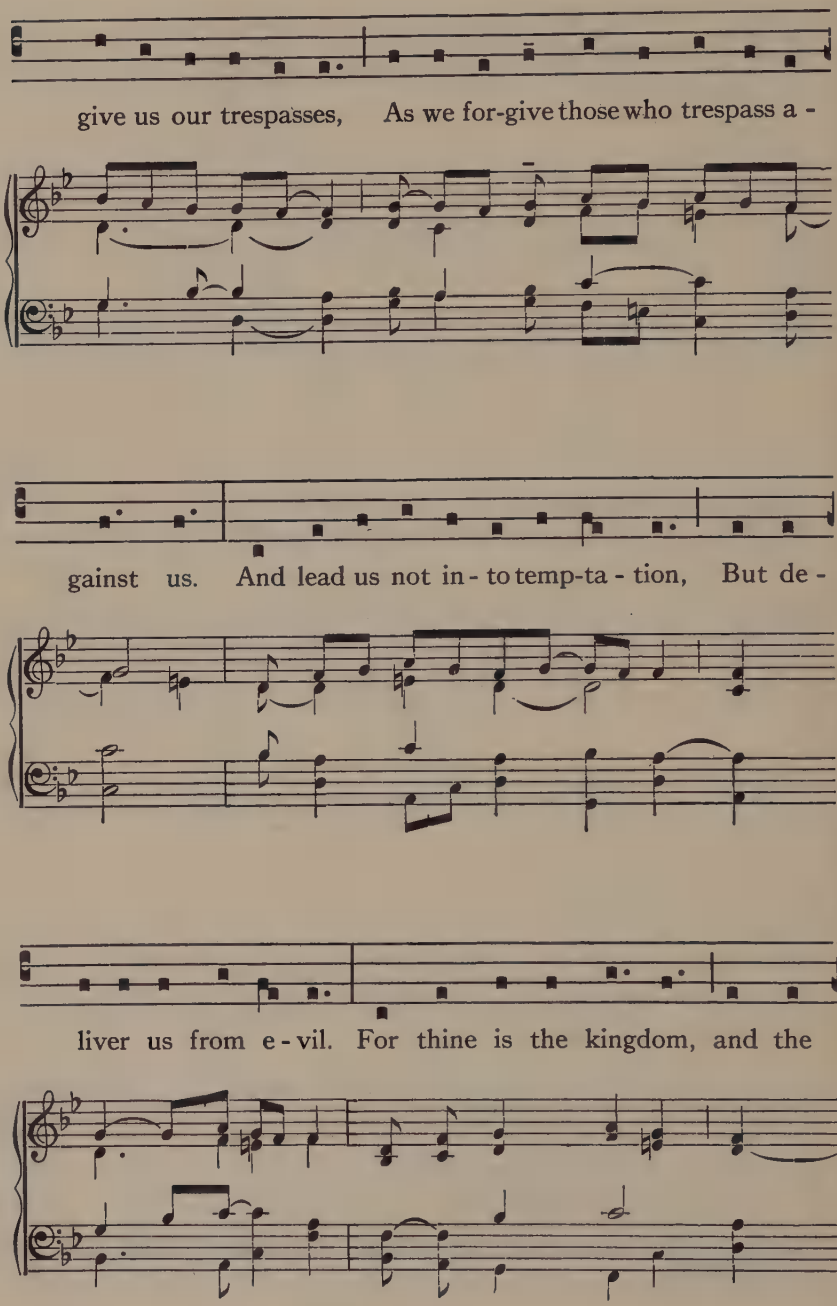


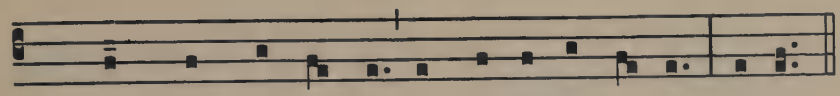
At the Lord's Prayer

Priest

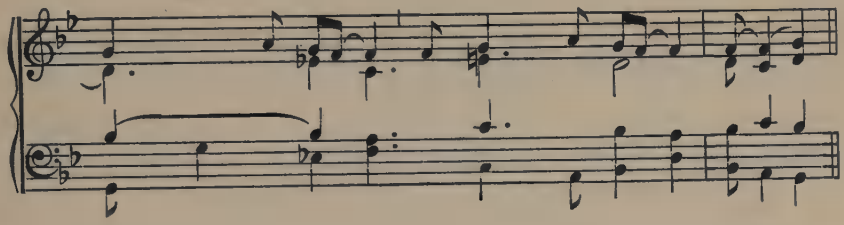
And now, as our Saviour Christ hath taught us, we are bold to say.


OUR Father, who art in heaven, Hallow - ed be thy Name.
Thy kingdom come. Thy will be done, On earth as it is in
hea - ven. Give us this day our daily bread. And for -

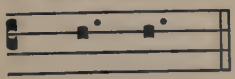

give us our trespasses, As we for-give those who trespass a -
gainst us. And lead us not in - to temp-ta - tion, But de -
liver us from e - vil. For thine is the kingdom, and the



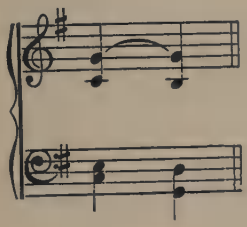
power and the glo-ry, for ev-er and ev-er. A-men.



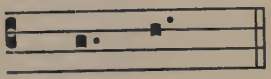
After any sung Collects



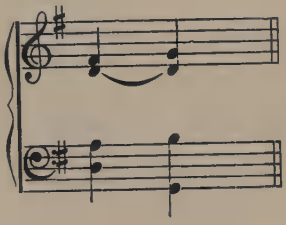
℟. A - men.



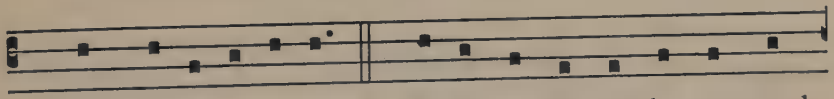
After the Blessing, if sung



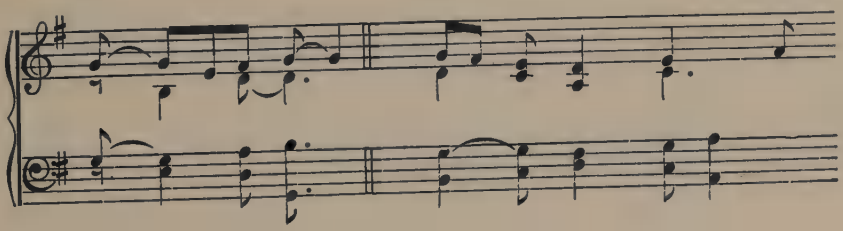
℟. A - men.

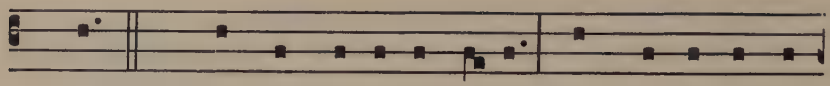


The Litany and Suffrages for Ordinations

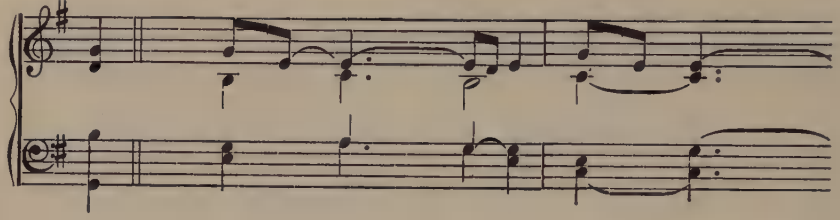


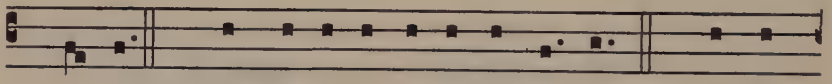
℣. Have mercy up-on us. ℟. We beseech thee to hear us, good



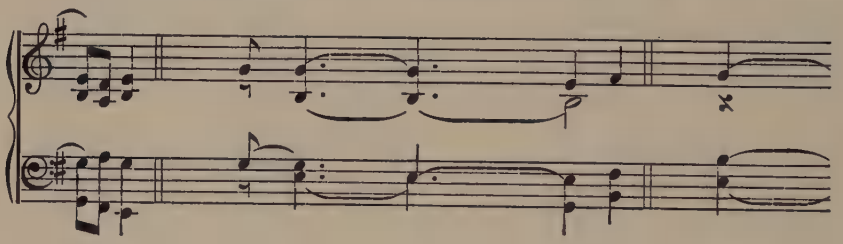


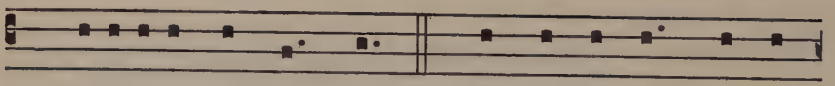
Lord. ℟. Christ, have mercy up-on us. Lord, have mercy up-



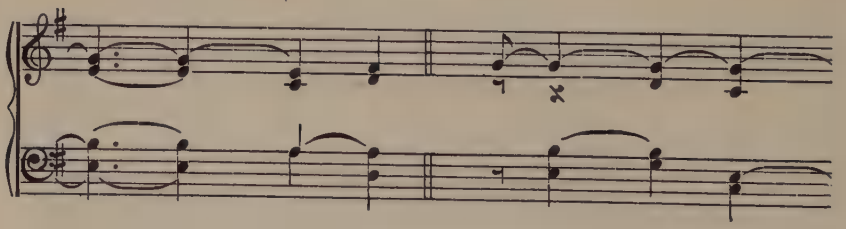


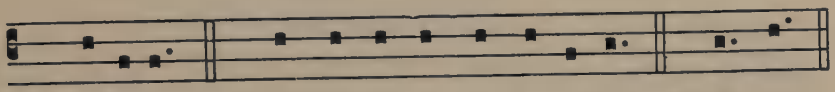
on us. ℟. Have mercy up-on us and hear us. ℟. And de-



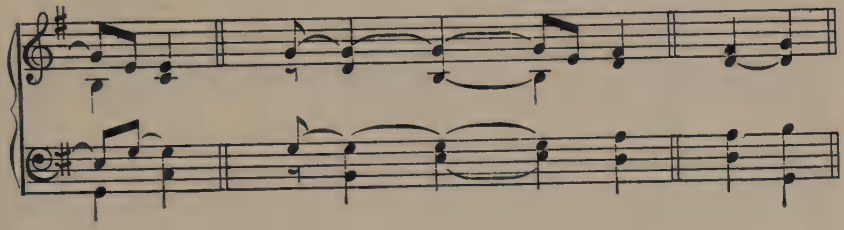


liver us for thy Name's sake. ℟. And let thy saints sing with





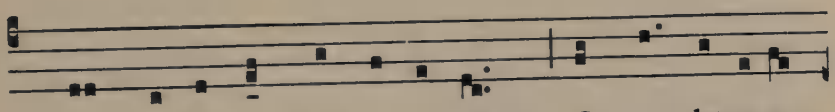
joyfulness. ℟. And let our cry come un-to thee. ℟. A - men.



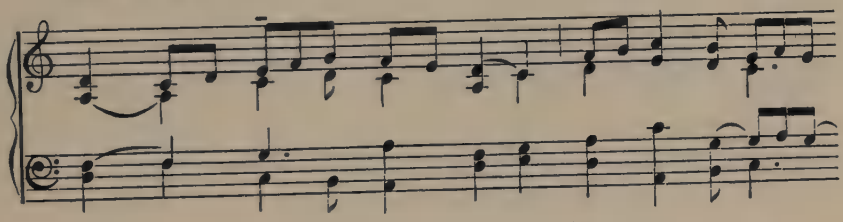
The Invitatory Antiphons at Morning Prayer

On the Sundays in Advent

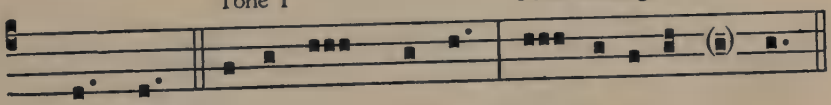
Mode I



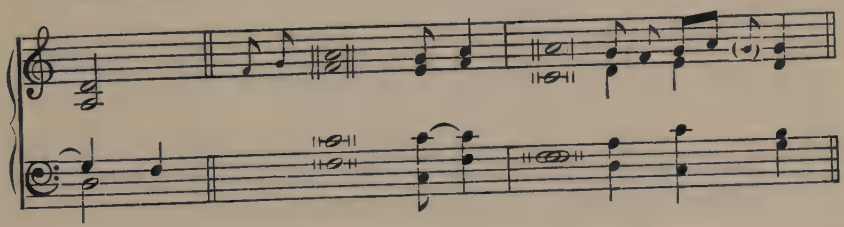
Our King and Sa - viour draweth nigh: O come, let us a -



Tone I First Ending

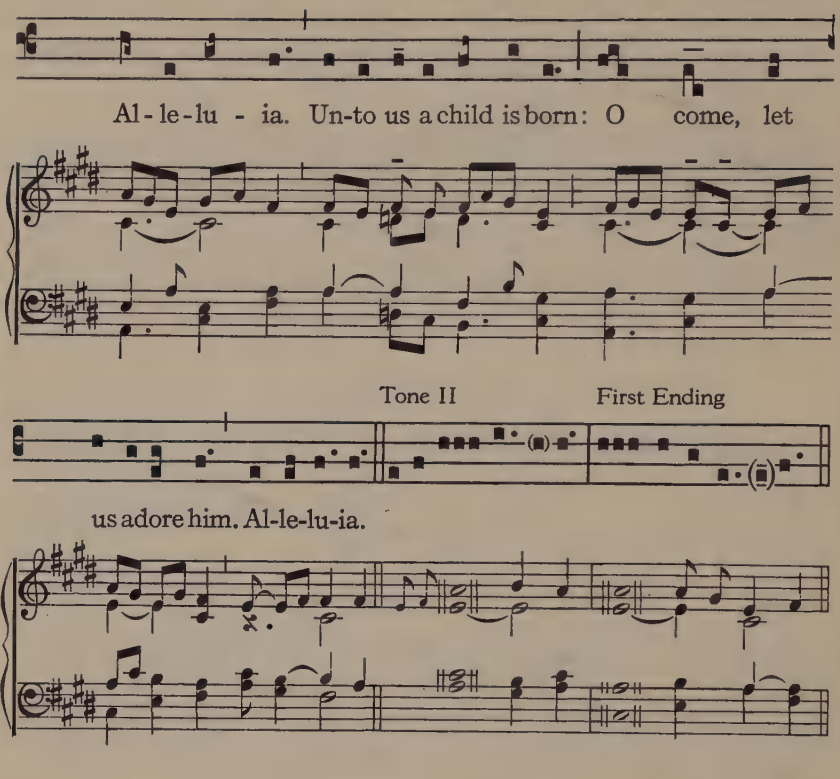


dore him.



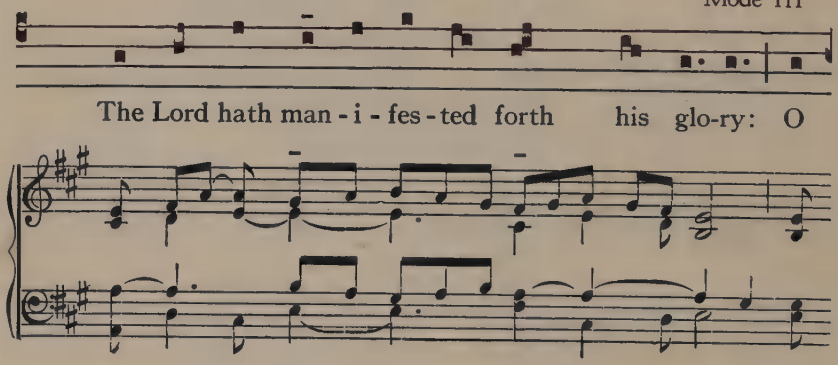
On Christmas Day and until the Epiphany

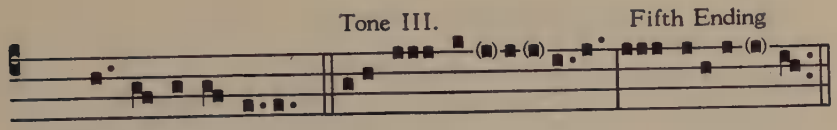
Mode II



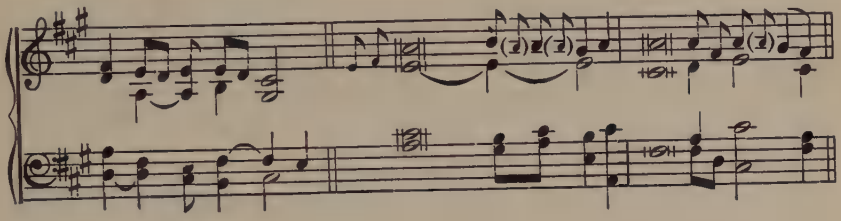
On the Epiphany and seven days after, and on the Feast of the Transfiguration

Mode III





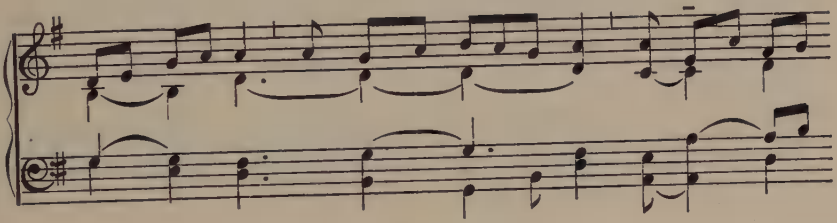
come, let us adore him.

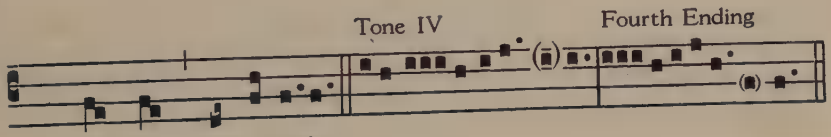


On Monday in Easter Week and until Ascension Day

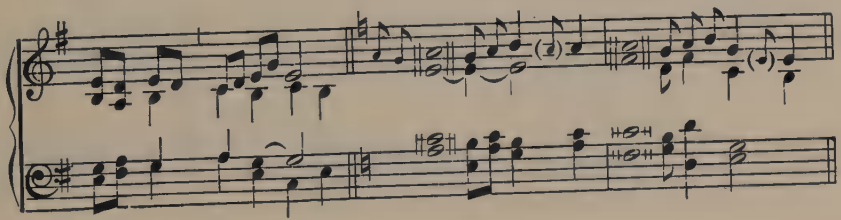
Mode IV, trans.

Al - le - lu - ia. The Lord is ri-sen indeed: O come, let us a-



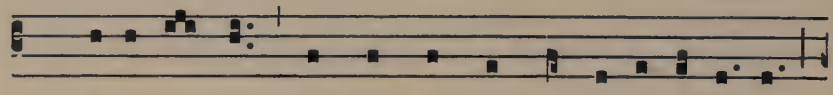


dore him. Al-le-lu-ia.

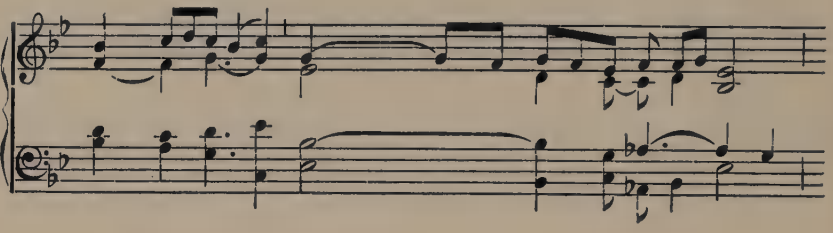


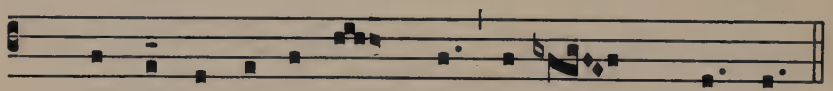
On Ascension Day and until Whitsunday

Mode V

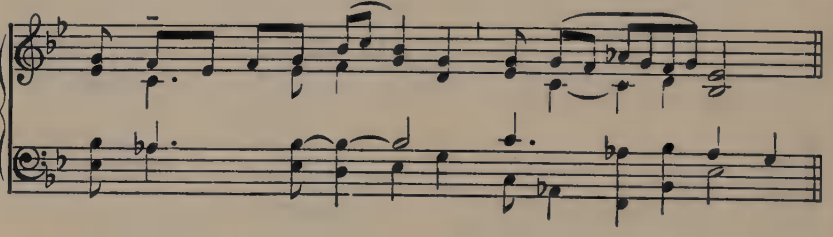


Al-le-lu - ia. Christ the Lord as-cend-eth in-to heaven;



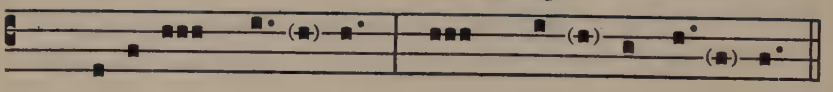


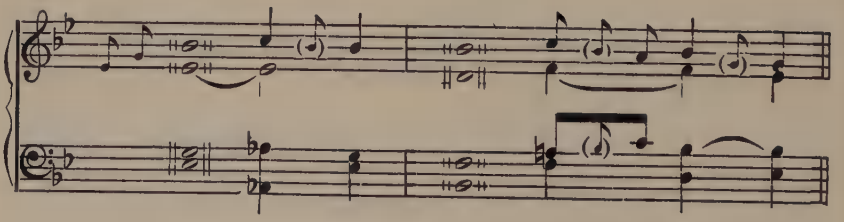
O come, let us a-dore him. Al-le - - - lu - ia.



Tone V

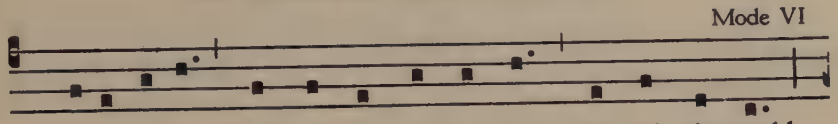
First Ending



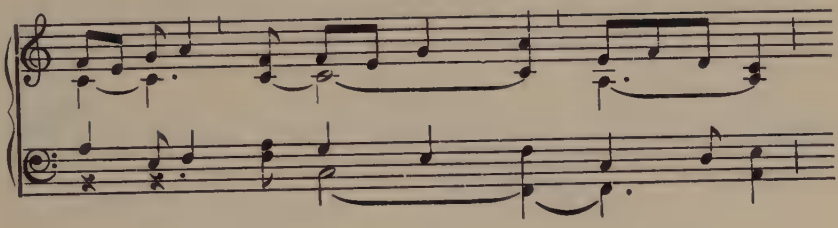


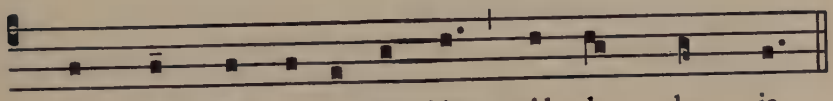
On Whitsunday and six days after

Mode VI

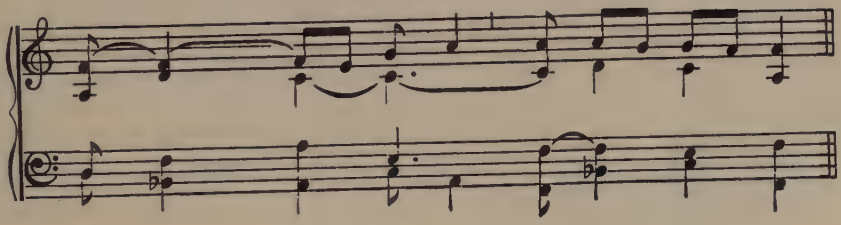


Al-le-lu-ia. The Spir-it of the Lord fill-eth the world:

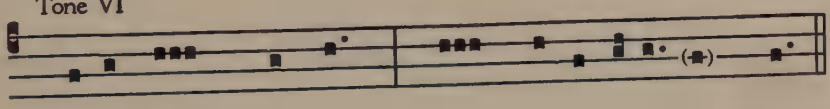


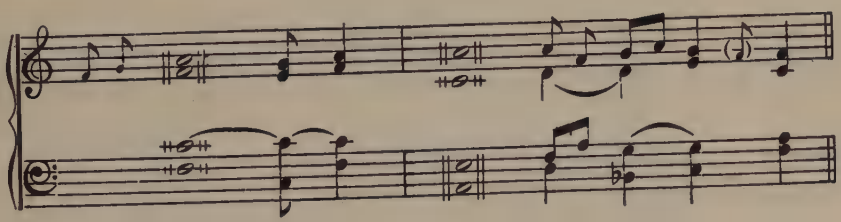


O come, let us a-dore him. Al - le - lu - ia.



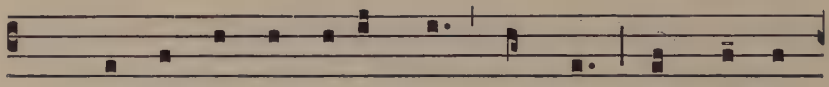
Tone VI

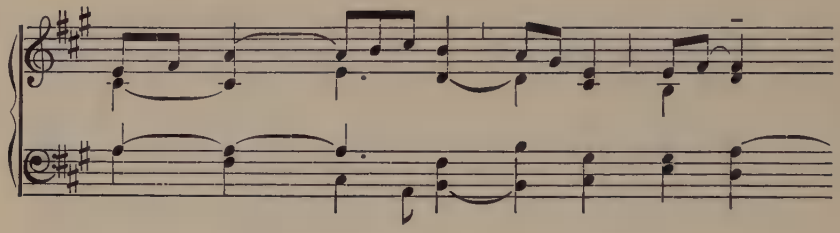


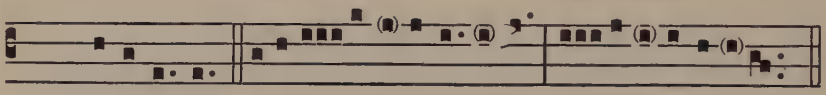


On Trinity Sunday

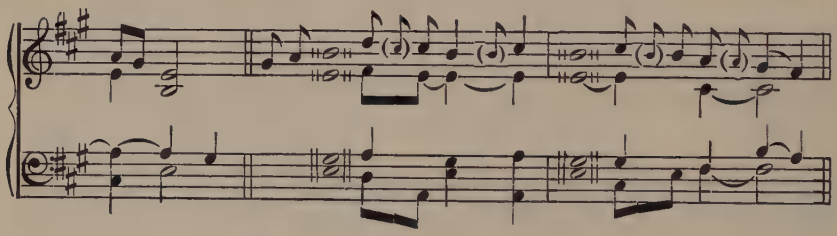
Mode VII



Father, Son, and Ho-ly Ghost, one God· O come, let

Tone VII First Ending

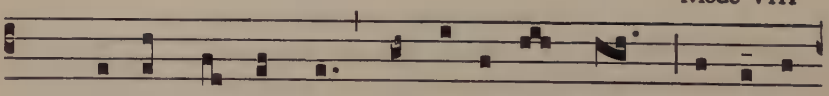


us adore him.

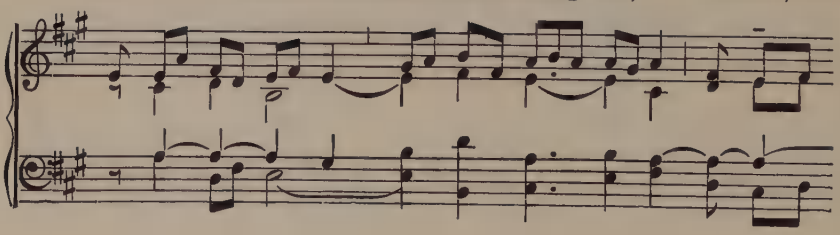


On the Purification and the Annunciation

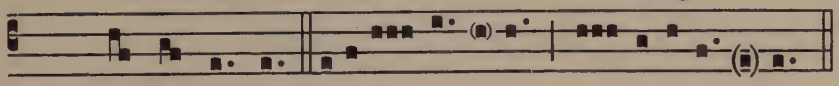
Mode VIII



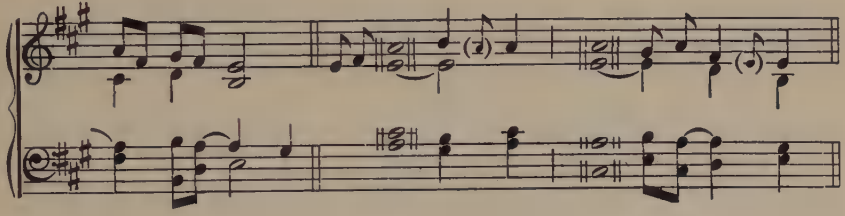
The Word was made flesh, and dwelt a-mong us; O come, let



Mode VIII Tone VIII First Ending

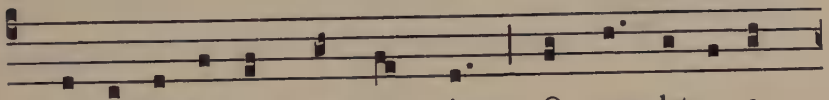


us a - dore him.

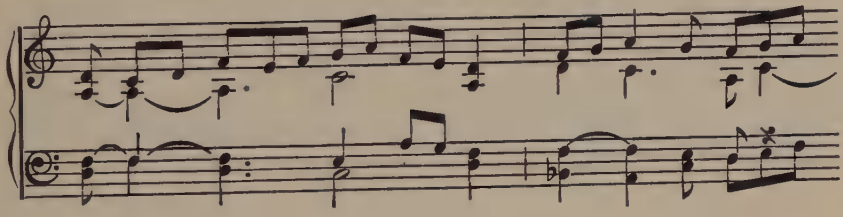


On other Festivals for which a proper Epistle and Gospel are ordered

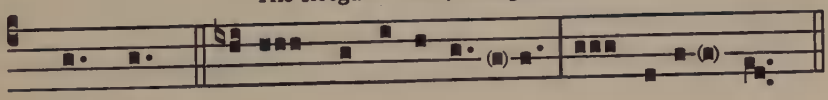
Mode VIII?



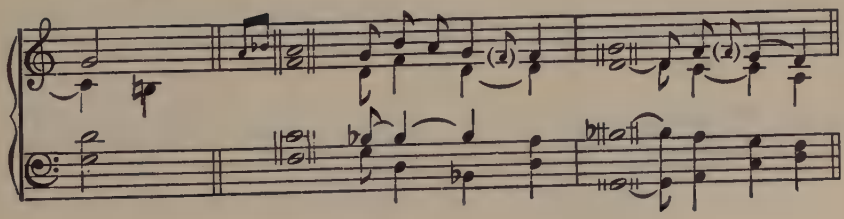
The Lord is glo-rious in his saints: O come, let us a -



The Irregular Tone, Peregrinus

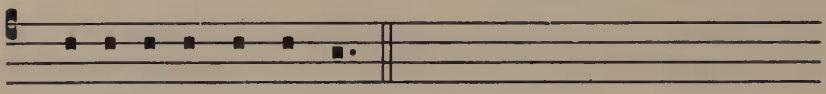


dore him.

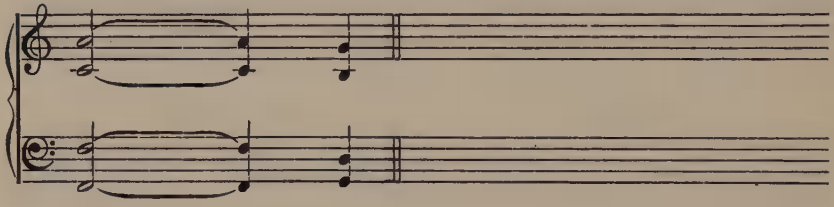


At the Holy Communion

Alternative *Gloria tibi*, for the first Chant on Page 54

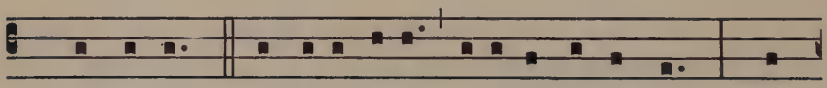


Glory be to thee, O Lord.

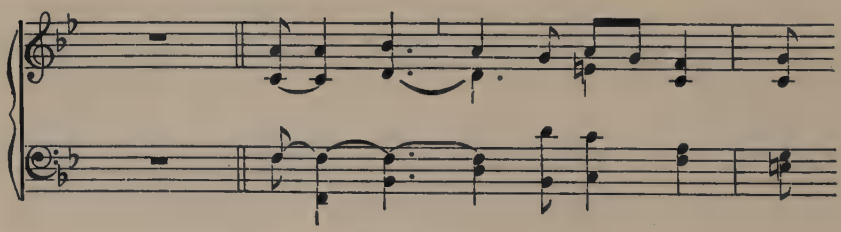


Introduction, and the Merbecke Setting of The Lord's Prayer

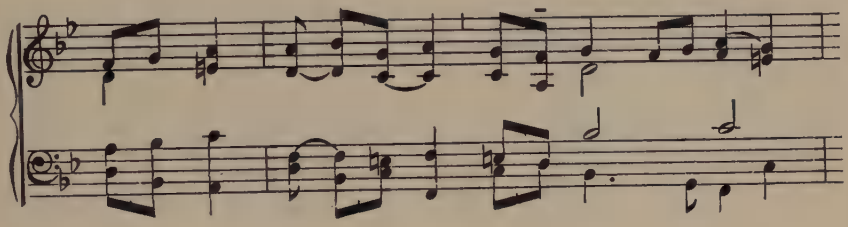
And now, as our Saviour Christ hath taught us, we are bold to say,

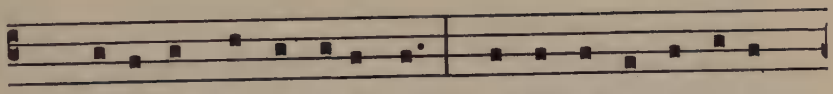


OUR Father, who art in heaven, Hallowed be thy Name. Thy

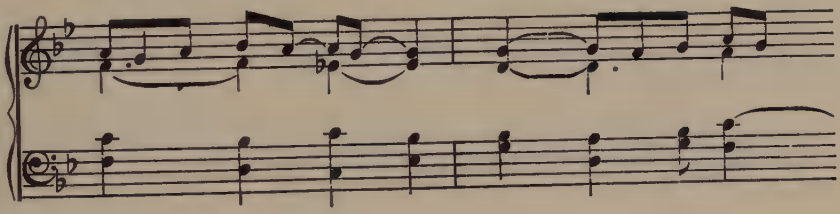


kingdom come. Thy will be done, On earth as it is in heaven.

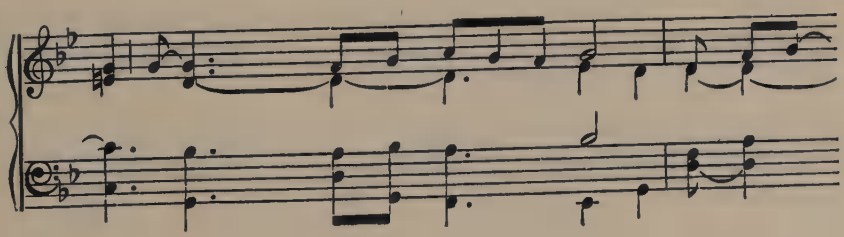


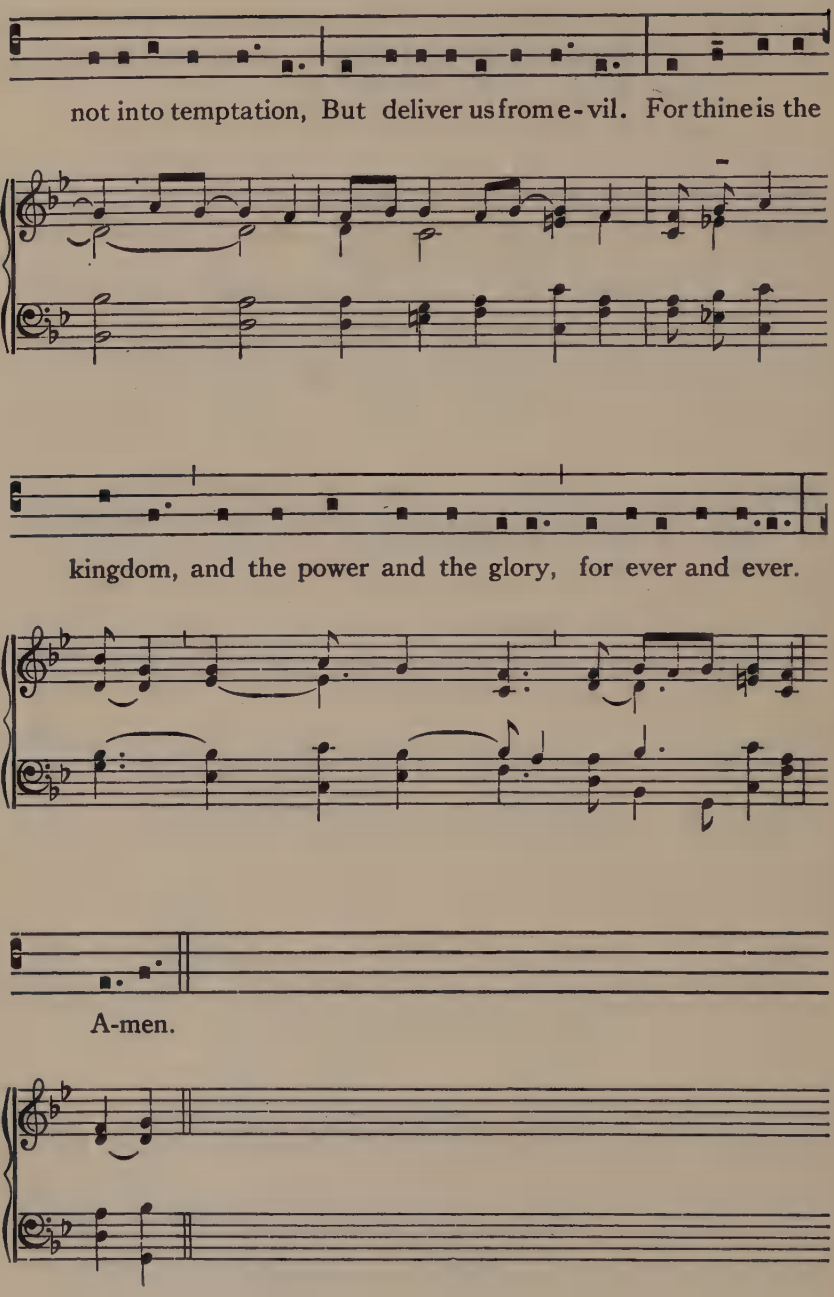


Give us this day our daily bread. And forgive us our trespass -



es, As we forgive those who trespass against us. And lead us



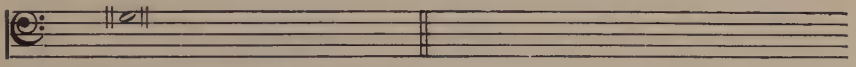

not into temptation, But deliver us from e-vil. For thine is the
kingdom, and the power and the glory, for ever and ever.
A-men.

VOCAL HARMONIES

The Preces and Suffrages as harmonized for four voices in faux-bourdon by Thomas Tallis

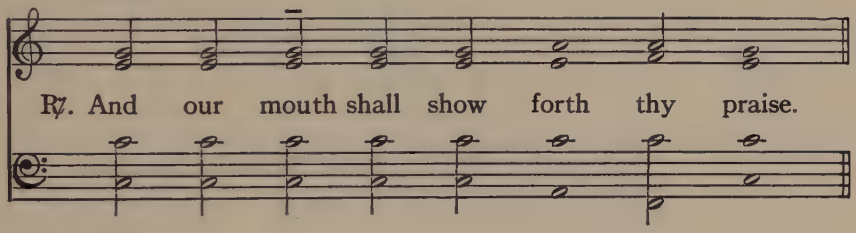
The Preces

Minister



℣. O Lord, open thou our lips.

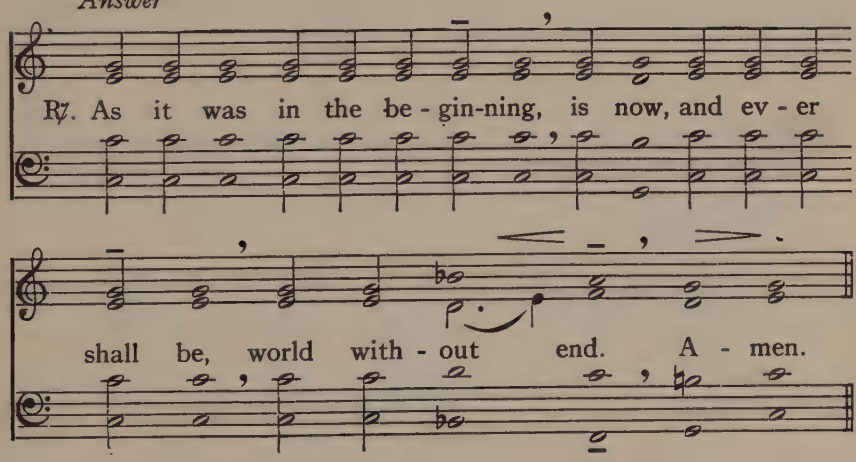
Answer



Minister

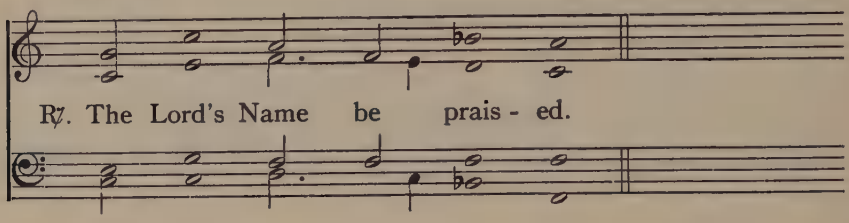
℣. Glory be to the Father, and to the Son, and to the Holy Ghost;

Answer



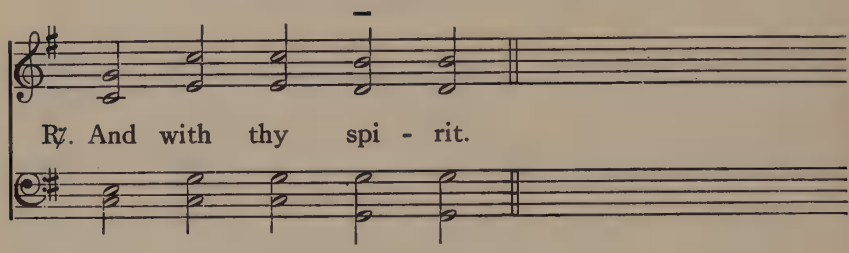
Minister

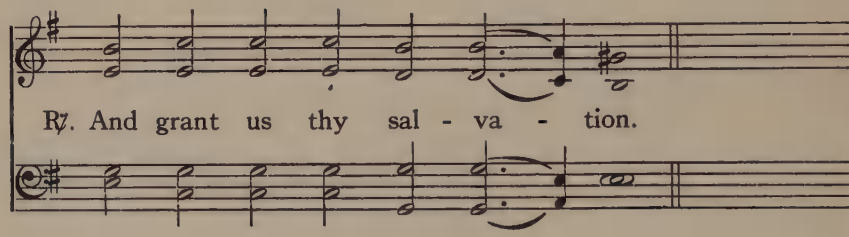
Answer

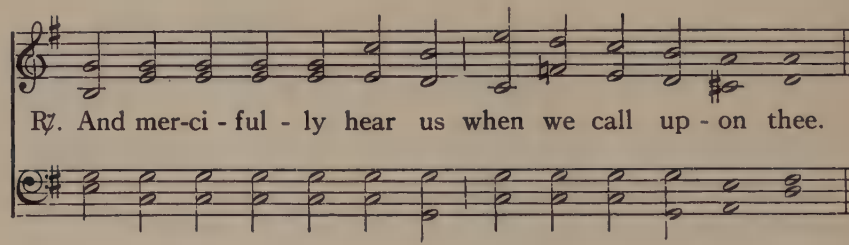


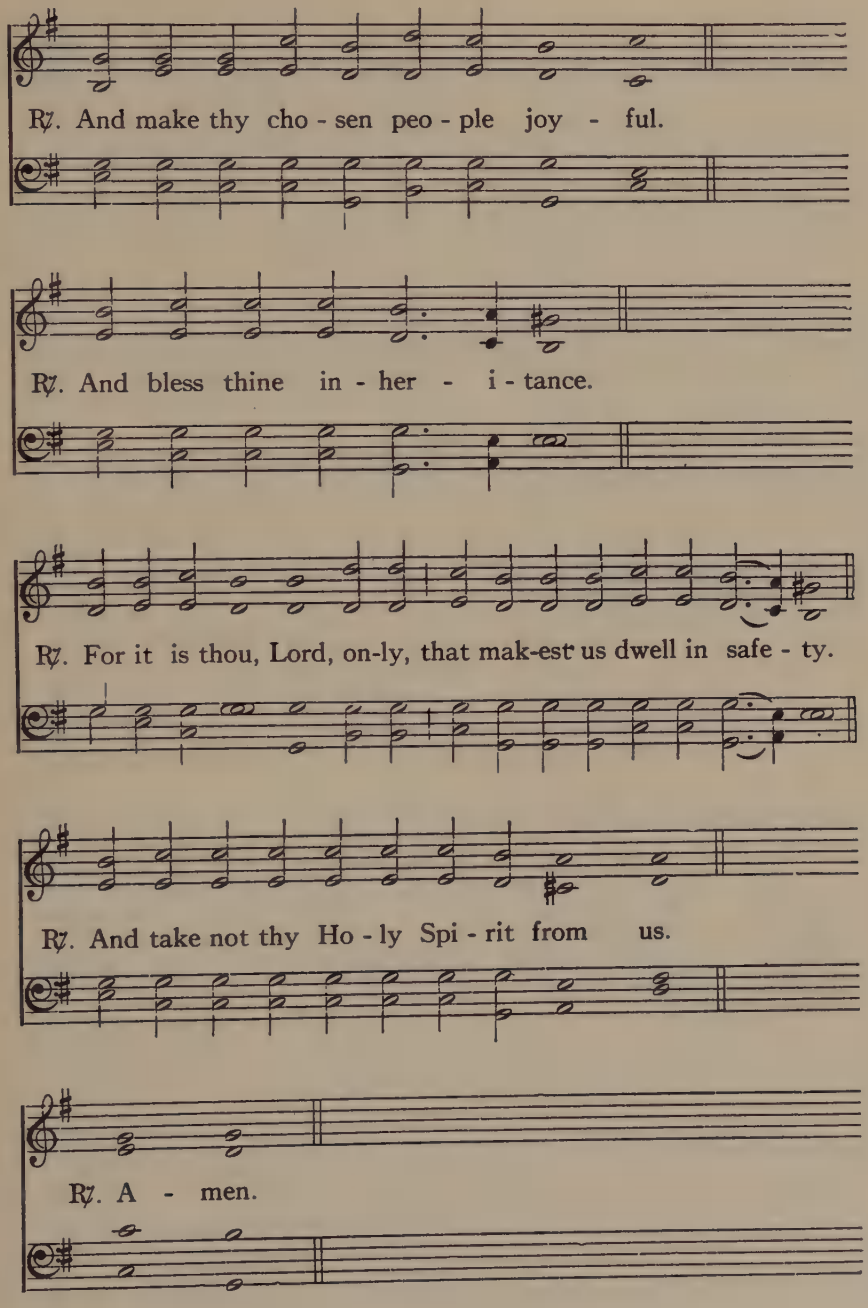
At *Dominus vobiscum* and the Suffrages

The music of the Versicles as on pages 7–9

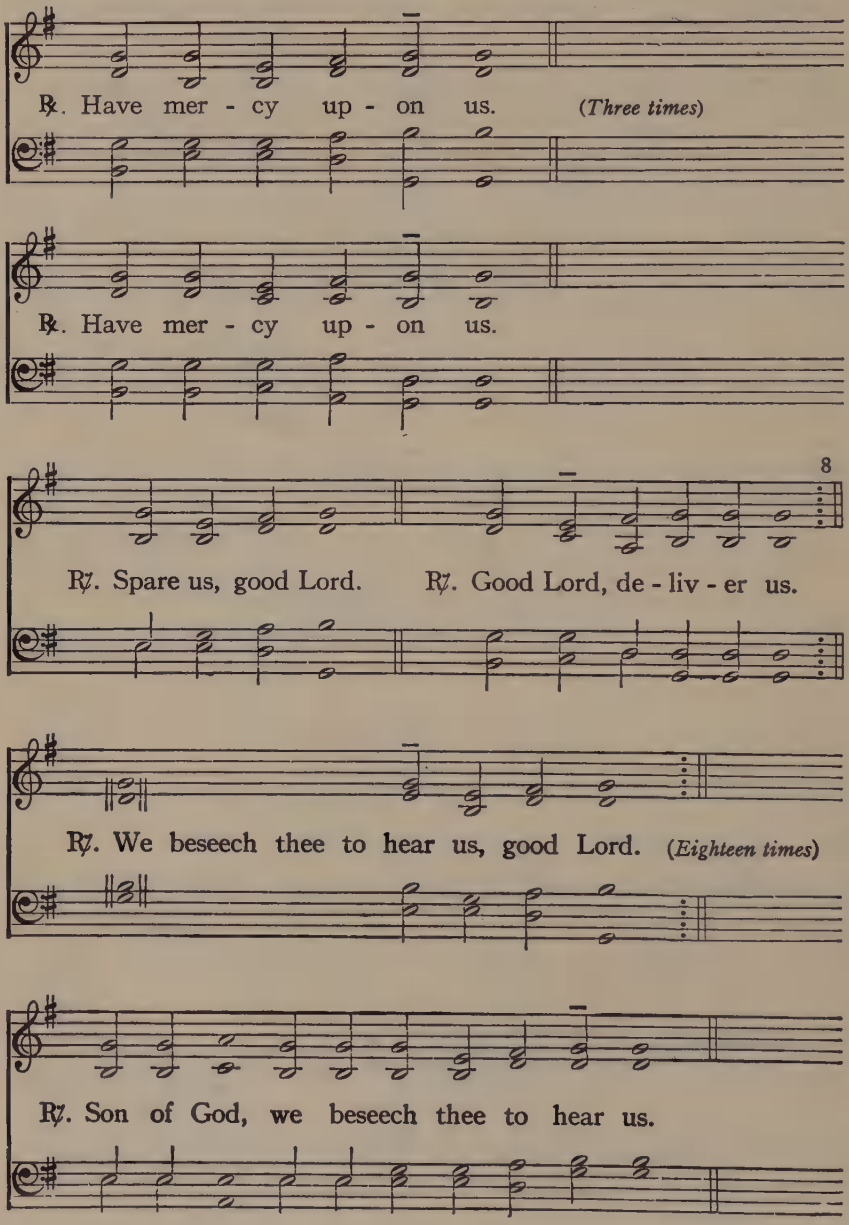


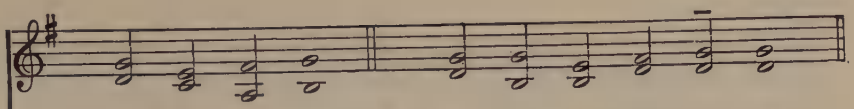




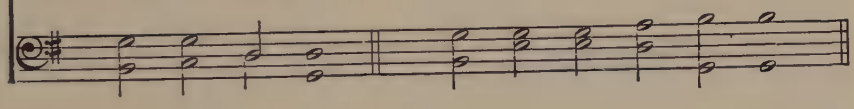

℣. And make thy cho - sen peo - ple joy - ful.
℣. And bless thine in - her - i - tance.
℣. For it is thou, Lord, on-ly, that mak-est us dwell in safe - ty.
℣. And take not thy Ho - ly Spi - rit from us.
℣. A - men.

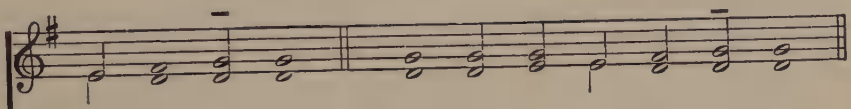
The Litany


℟. Have mer - cy up - on us. (Three times)
℟. Have mer - cy up - on us.
8
℟. Spare us, good Lord. ℟. Good Lord, de - liv - er us.
℟. We beseech thee to hear us, good Lord. (Eighteen times)
℟. Son of God, we beseech thee to hear us.

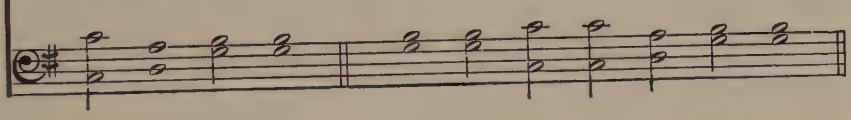


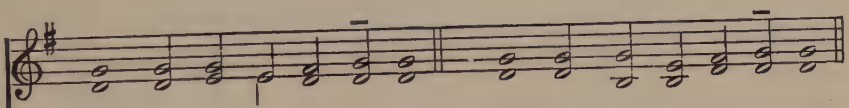
℣. Grant us thy peace. ℟. Have mer - cy up - on us.



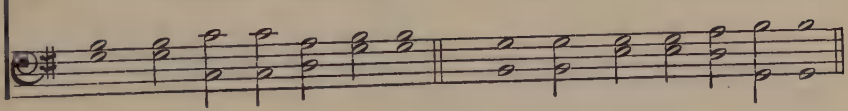


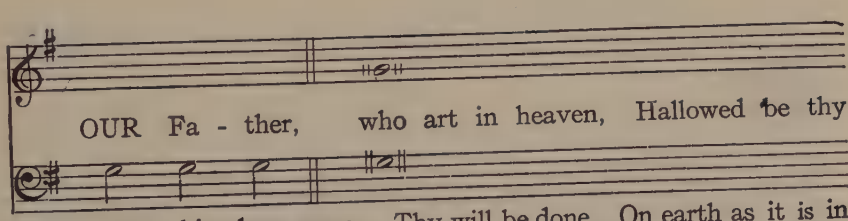
℣. O Christ, hear us. ℟. Lord, have mer - cy up - on us



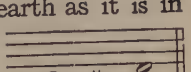


℣. Christ, have mer-cy up-on us. ℟. Lord, have mer-cy up-on us.

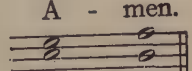


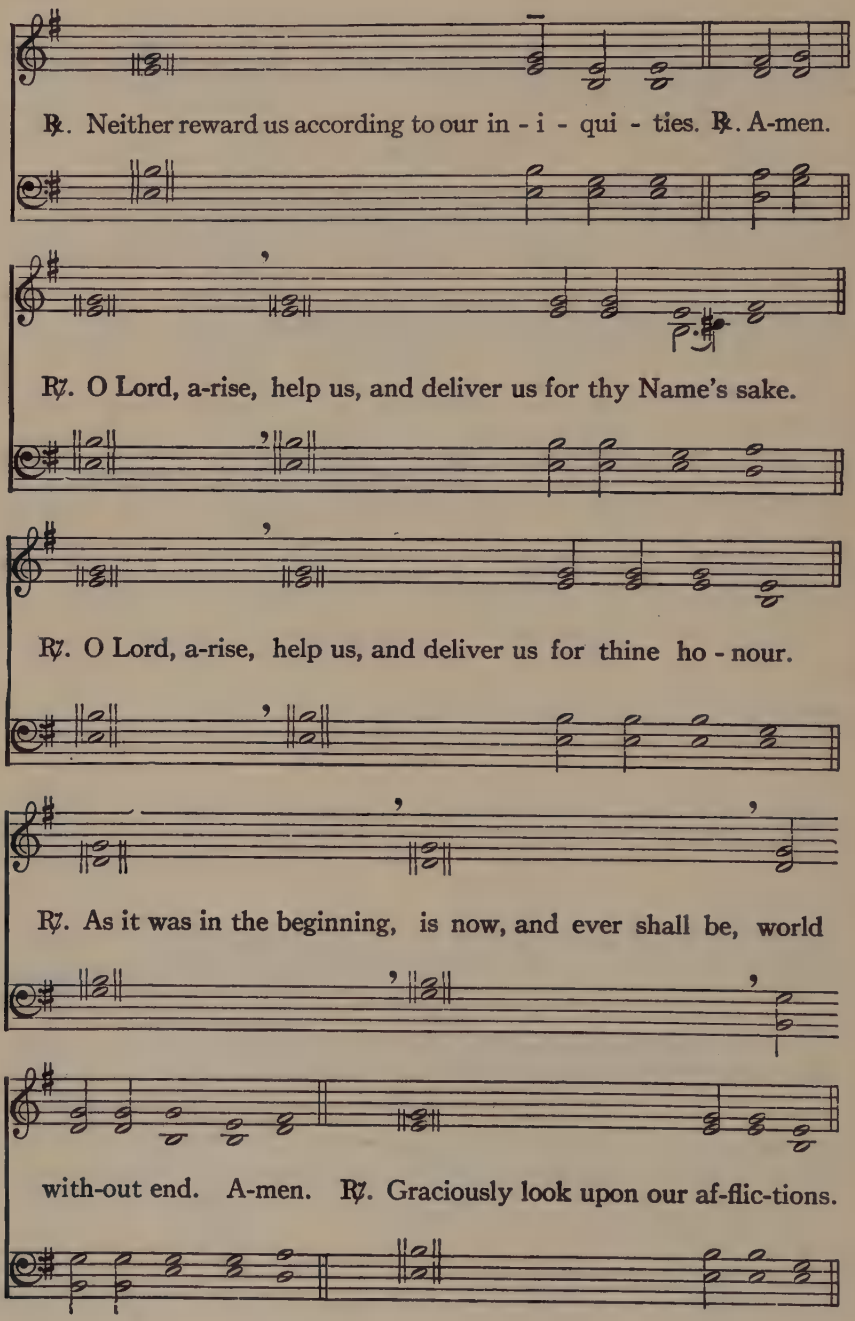


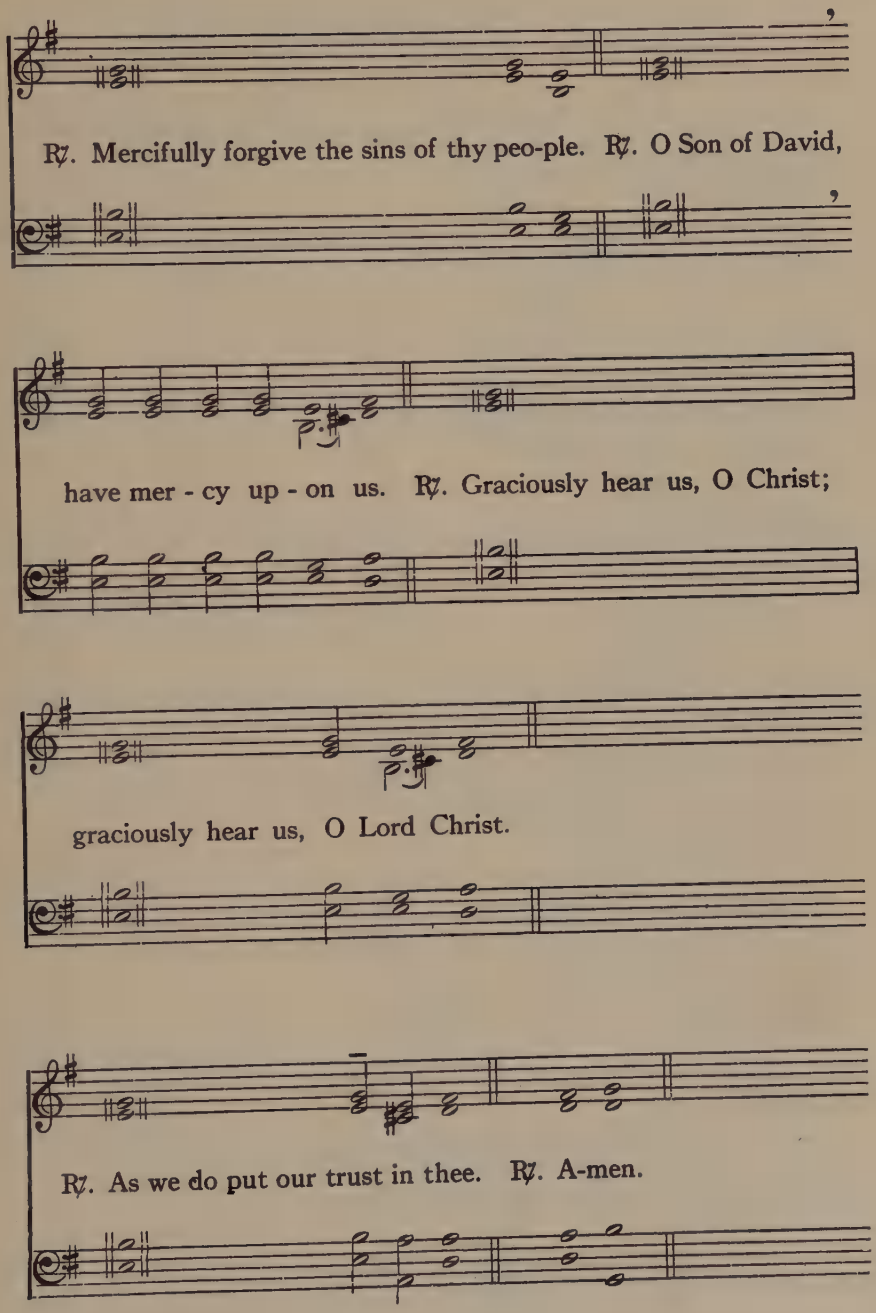
OUR Fa - ther, who art in heaven, Hallowed be thy Name. Thy kingdom come. Thy will be done, On earth as it is in heaven. Give us this day our daily bread. And forgive us our trespasses, As we forgive those who trespass against us. And lead us not into temptation, But deliver us from evil.



A - men.




℟. Neither reward us according to our in - i - qui - ties. ℟. A-men.
℣. O Lord, a-rise, help us, and deliver us for thy Name's sake.
℣. O Lord, a-rise, help us, and deliver us for thine ho - nour.
℣. As it was in the beginning, is now, and ever shall be, world
with-out end. A-men. ℣. Graciously look upon our af-flic-tions.


℣. Mercifully forgive the sins of thy peo-ple. ℣. O Son of David,
have mer - cy up - on us. ℣. Graciously hear us, O Christ;
graciously hear us, O Lord Christ.
℣. As we do put our trust in thee. ℣. A-men.

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